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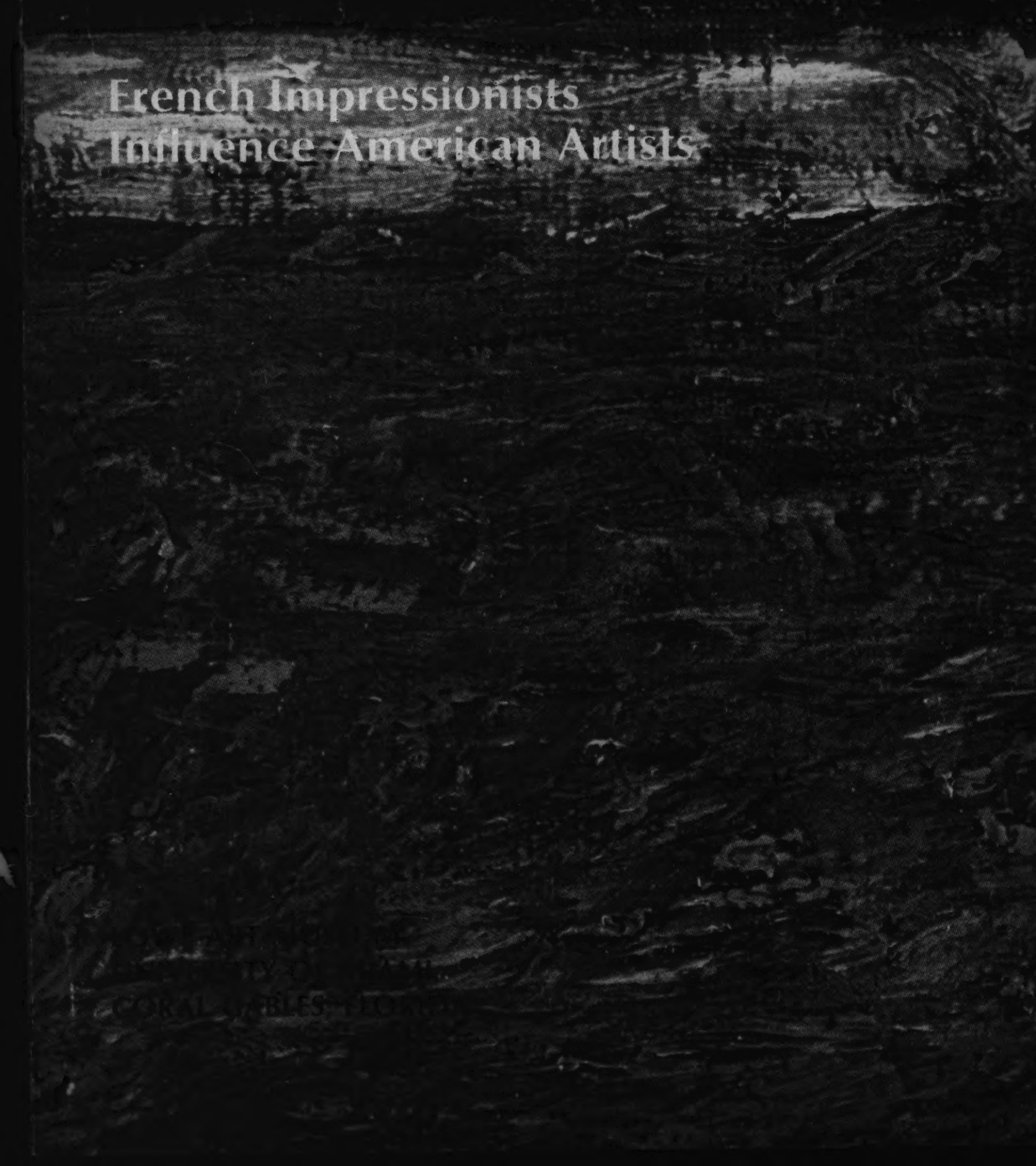
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General



French Impressionists Influence American Artists

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French Impressionists Influence American Artists

**LOWE ART MUSEUM
UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA**

Organized by the Lowe Art Museum
March 19, 1971 through April 25, 1971

MUSEUM HOURS: Galleries: 12:00 p.m. to 5:00 p.m. daily except Saturday, 9:00 a.m. to 5:00 p.m., and Sunday, 2:00 p.m. to 5:00 p.m. Office: 8:30 a.m. to 5:00 p.m. Monday through Friday.

ADMISSION FREE: For guided tours, call ten days in advance. Beaux Arts volunteer docents will be available.

MUSEUM INFORMATION: Area code 305, 284-3535, or write the Lowe Art Museum, 1301 Miller Drive, Coral Gables, Florida 33146.

MUSEUM STAFF: John J. Baratte, Director; Shubert Jonas, Assistant Director; Boris duPont Paul, Curator; Mrs. Carol Hotchkiss, Registrar; Mrs. Sandra Fahy, Administrative Assistant; Miss Christine Speight, Secretary; Mrs. Eve Bearden, Receptionist; Miss Sara Taylor, Clerk-Typist; Elliott Stringer, Building Superintendent; Earl Hansen, Installation Engineer; Mrs. Joan S. McNutt, Assistant Registrar; Mrs. Elaine Wilson, Rental Sales; and Mrs. Margarita Sevilla, Museum Assistant.

*Those painting titles listed with an asterisk are for sale. For information, check with the Lowe Art Museum receptionist.

COVER: Enlarged section of *Sunbathers*, by Hippolyte Petitjean.

Preface

A style in American art that has received little attention is that of American Impressionism. Furthermore, the recognition of the French Impressionist influence on the American artist has not yet been totally realized. For these reasons, the Lowe Art Museum decided to assemble an exhibition from collections throughout the United States and entitle it "French Impressionists Influence American Artists."

Great artists and period styles have cast shadows across the span of art, shadows which have come inevitably to affect its course. Such was the case with the influence of French Impressionism on American artists. But we must remember that the art of the American Impressionists in reference to their period, time and place is not to be seen solely as the stepchild of the French but as an individual style evolved from them.

In fact, the American Impressionist style in the main represents a personal translation of the French Impressionist manifestoes reflecting a different way of life and a different background of art traditions.

The Museum, in its approach to the exhibition, has mirrored the time, place and ideas of the environment in which both the French and Americans worked. This is known as a mixed media installation. The mood of this environment is visually explained by photographic murals and architectural and landscape settings, and through extensive use of sound, light and color.

Invention and improvement were at their peak during this period (1870's - 1920's) and American ingenuity played a most vital, world-wide role. Mass production techniques pioneered by Eli Whitney, were being perfected and utilized by the captains of industry. Business practices were facilitated by the cash register. The stock tickers and Christopher Sholis' typewriter ("Literary Piano") brought home-confined women into industry. The social impact of Alexander Graham Bell's telephone in 1876 was later felt when an additional army of "number, please" ladies left their kitchens to enter the business world.

The most versatile inventor of them all was Thomas A. Edison, who as a youth was considered so dullwitted that he was taken out of school. This age was, in the words of Charles Dickens, "the best of times: for a handful of people."

The common man of that day could hardly earn more than five hundred dollars a year, an income that barely extended beyond his immediate needs and allowed none of the many luxuries he read about in the media of his time. The only way a man of the working class could substantially increase the family income was to put his wife and children to work.

In contrast, the elaborate gestures of the Nouveau Riche were in direct proportion to the balance of their bankbooks. Diamond Jim Brady was perhaps one of the more flamboyant of this esoteric group. His well-known habit of bestowing diamonds on his friends made him a legend in his own time. One of his more grand gestures was the gift of a gold-plated, diamond-studded bicycle to the object of his affections, Lillian Russell, one of the most beautiful and famous actresses of the day.

Personal inclinations of the would-be aristocracy in America's prosperous democracy ran in a vein of baronial splendor. The new elite had an uncontrollable mania for the absolutely useless things of life. A good illustration in point was a party thrown by Randolph Guggenheim, one of the original four hundred in society's Blue Book, at which hundreds of nightingales sang from transplanted rose trees. But parties such as the Guggenheim affair were usually the exception.

The female of the day clothed her body with all the fabric she could support, and she felt if one object d'art enhanced her parlor, then another five hundred pieces made the room completely irresistible.

Culturally there was an awakening that took place during and following the 1893 Columbian Exposition in Chicago. The national general public was greatly influenced by the fair; for the first time international trends reached a mass audience because society was becoming more mobile with extensive use of the railroad.

During this influential Exposition, the public saw paintings on exhibit by many of the American Impressionists. Most of the artists had instantaneous success.

The success of the Exposition in general prompted renowned novelist Hamlin Garland to write to his parents, "Sell the cook stove if necessary and come. You must see this fair."

After 1893, in this new atmosphere of cultural awareness, the arts began to blossom. The outcome is readily apparent in this Lowe Museum exhibition; the American artist of the period shows not only an influence from the French Impressionists but from his own varied traditions and environmental milieu. These influences range from the subtle and complex to the simple and obvious.

Our essayists have examined this problem in some detail. You, the viewer, are invited to draw your own conclusions.

Assembling this exhibition is the collaborative effort of a great many friends of the Lowe. The scholars who wrote our introductory essays brought a degree of order to our theme. We greatly appreciate the cooperation of Mr. Richard J. Boyle, Curator of Painting, Cincinnati Art Museum; Mr. F. Van Deren Coke, Deputy Director, George Eastman House, Rochester, New York; Mr. Ira Glackens, author, Washington, D.C.; Mr. Robert C. Vose, Jr., Vose Galleries, Boston; and Mr. William I. Homer, Chairman of the Art History Department at the University of Delaware, Newark.

Various departments of the University of Miami helped in the arduous task of coordinating every aspect of the exhibition's production. The work of the Publications Department — Miss Betty Baderman, Mr. Paul Thompson and Mr. John Padayko — in preparing our catalogue was a considerable contribution.

Mr. Phil Brodatz, head of the Photo Center, must receive our thanks for his helpfulness and kindness in the many hours spent in conference with us and for the production of the photographic murals.

Dr. Joseph E. Youngblood, Associate Professor of Music and Chairman of the Department of Music Literature and History, added an important dimension to the theme through his knowledge and production of the music that corresponds to the style period of the Impressionists. The quality of the end product of sound in the exhibition is due to the expertise and concern of the University Communications Services Department: Mr. John A. Fiske, Director, Instructional Research; Mr. Charles R. Dreher, Technical Director; and Mr. Victor Jugenheimer, Technical Supervisor.

The subject of nature, of primary importance to the Impressionist, is ably illustrated by landscape vignettes designed by Tad Lincoln and John Riordan of Beaux Jardins. Their enthusiasm, interest and talent was most appreciated.

Additional recognition is due the Beaux Arts' Docent Research Committee for compiling the biographical information used in the catalogue. Their work was coordinated by the able Mrs. Robert Jones, docent trainer and a member of the Friends of Art.

A great deal of gratitude must be given to the Lowe Art Museum professional staff whose exceptional attitude, motivated by their pride in the Museum, patience, enthusiasm and laborious time have made the exhibition into a real educational success.

John J. Baratte
Director, Lowe Art Museum

Significant Dates

1869-1877

Ulysses S. Grant — President of the United States

1870

End of reign of Louis Napoleon III of France

1870-1914

Appearance of famous names in arts and sciences:

	France	America
Prose-Fiction:	Anatole France Emile Zola Guy de Maupassant Alphonse Daudet	Mark Twain Henry James Stephen Crane Theodore Dreiser
Poetry:	Paul Verlaine Rimboud Stephane Mallarme Charles Peguy	Walt Whitman Robert Frost Emily Dickinson
Philosophy:	Henri Bergson	C. S. Peirce William James John Dewey
Music:	Claude Debussy Camille Saint-Saens Cezar Franck Gabriel Faure Maurice Ravel	Charles Griffes Charles Ives Edward MacDowell Victor Herbert
Stage:	Sarah Bernhardt	Edwin Booth James Drew
Science:	Louis Pasteur Marcellin Berthalot	Ernest William Goodpasture

1871

Great Fire in Chicago, Illinois

1871-1873

Adolphe Thiers — Chief of the executive power in France

1873-1879

Marshal MacMahon — President of France

1874

First Impressionist group exhibition at Nadar's, 35 Boulevard des Capucines. Some 165 works were brought together for an exhibition in Paris in an empty studio in the rue Daunou. The participating painters, part of a group called "the gang," included Cézanne, Degas, Guillaumin, Monet, Morisot, Pissarro, Renoir, Sisley, Astruc (the critic), Attendu, Beliard, Boudin, Bracquemond, Brandon, Bureau, Cals, Colin, Desbras, Latouche, Lepic, Kepine, Levert, Meyer, de Molins, Mulot-Durivage, A. Ottin, Robert, and Rouart. Renoir hung the show alone for the most part.

Public reaction was one of ridicule. A painting by Monet entitled "Impression — Sunrise" gave the group its name for all time.

Economics were at a low in general at this time, and Durand-Ruel (French art dealer) found himself unable to do much to help the struggling artists who made up the group. The public was showing little tendency to purchase paintings, and the Impressionists found that they had to seek refuge in other areas. (Manet went to Venice, Pissarro took his family to the farm of a friend, Cézanne left for Aix, and Sisley went to England.) Millet died.

1875

In March, the friends banded together for an auction of their works at the Hotel Drouot. The works, handled by Durand-Ruel, brought an average price of 144 francs. It was a disaster financially, which again exposed the artists to public ridicule and laughter.

- 1876 Second group exhibition by Impressionists, which was received little better than the first.
- 1876 Bell invents the telephone.
- 1877 The "gang" had a third exhibition. In this same year, Mary Cassatt and Paul Gauguin joined them — the former through the influence of Degas, the latter through Pissarro's interest. Jules Simon became French premier.
- 1877-1881 Rutherford B. Hayes — President of the United States.
- 1878 World's Fair in Paris.
- 1879 Edison electric lamp.
- Art Institute of Chicago was founded.
- In November, a French singer, Madame Ambre, brought to the United States Manet's painting, "Shooting of Maximilian." Paris police had forbidden the public exhibition of this picture. The "New York Herald" said of the painting and the artist:
- "Manet is the apostle of French naturalism in painting as Zola is in literature. None of his work, as far as we know, has ever been exhibited in this country... its faults as a work of art are many and it is woefully inaccurate, but it has many qualities of excellence which will, however, appeal more to the artist and amateur than to the general public, as a work of an unconventional and original man. It should be interesting to all... as coarse as a piece of theatrical scenery... extreme naturalism is artistically excellent... confused splashes of paint... at close sight looking like frozen beef... at a distance it assumes the form and action of clasped hands... a huge ébauche... faithfulness of figures and impression of action is almost photographic... one is in countless instances reminded of Goya... color key is low... la vérité crue."
- It excited a number of American artists and received praise from the press. The public was not impressed, and the attempt was not a financial success.
- Late in the year, the Impressionists had another exhibition (their fourth) under the name, "Independents," which brought some gains.
- 1879-1887 Jules Grevy — President of France
- 1880 Fifth group show of the Impressionists
- Henry Bacon published a series, "Glimpses of Parisian Art in Scribner's Monthly" (called *Century Magazine* since 1881). Immediately thereafter, the articles were published into book form in Boston. Of the "somewhat famous company of the Impressionists or Independents," Bacon mentioned Manet as the chief inventor and apostle. According to Bacon, it was Manet who had begun the fashion of representing "nature out of tune."
- 1881 The Impressionist group was being slowly torn apart by quarrels and misunderstandings among its members to the point that in 1881 their group had broken into two camps, which could be seen at their sixth exhibition: Pissarro, Morisot, Guillaumin, Gauguin, and Vignon in one camp; Degas, Cassatt, Forain, Raffaelli, Rouart, Tillot, Vida, and Zandomeneghi in the other. A third group consisted of Renoir, Monet, Sisley

	and Cézanne. It was left to Zola to mention that the Impressionist group no longer existed.
	Picasso born
	James Garfield became President of the United States and was assassinated that same year.
1881-1885	Chester Arthur – President of the United States.
1882	Wagner finished "Parsifal," and Renoir heard his music in Paris.
	Durand-Ruel whipped the Impressionist group into a major showing where, after eight years of struggle, the seventh exhibition served as a true representation of Impressionist art. It was met more favorably by the press and public, and some new buyers appeared on the scene.
1883	Mrs. Thomas A. Scott of Philadelphia, a friend of Mary Cassatt, brought her portrait from Manet's widow.
	William Merritt Chase and Carrol Beckwith arranged for an Art Loan Exhibition from France to raise funds for a pedestal for the newly given Statue of Liberty. They included in the exhibit the French Impressionists. The focus of the exhibition was on a collection owned by Erwin Davis, which had been bought for him by J. Alden Weir in Paris. The collection included paintings by Manet and Degas. The exhibition kindled interest for the French Impressionists beyond the innermost circle of artists and collectors.
	In September, "Foreign Exhibition" opened in Boston containing some Impressionists. They represented Durand-Ruel's first venture in the American art market. Artists represented in this exhibition were Manet, Monet, Pissarro, Renoir and Sisley. The exhibition was not only unsuccessful, the Impressionists were not even discussed.
1884	Steam turbine.
1885	Durand-Ruel, who had had mounting financial difficulties, suggested to the group, which had been drifting apart since Manet's funeral, that they bring an Impressionist exhibition to America. Paul Signac and Georges Seurat were two newcomers to their scene.
1885-1889	Grover Cleveland – President of the United States.
1886	The eighth and last group show had 17 participants. Van Gogh arrives in Paris and meets Bernard and Lautrec, while Durand-Ruel obtains his first success in the United States. The Statue of Liberty, gift of France to the United States, is unveiled.
	First Home Rule Bill
	In March, the American Art Association opened an exhibition at their New York premises in Jackson Square, dedicated to the French Impressionists.
1887-1894	Presidency of Sadi-Carnot (France).
1888	Chicago skyscraper.
	The roll film camera was introduced by Kodak, and photography became a popular amateur activity almost overnight.
1889	Edison invented the incandescent bulb.
1889-1893	Benjamin Harrison – President of the United States.
1890	Sherman Anti-Trust Act.
1891	A painting by Monet exhibited in Groupie's shop window in Paris caused a near riot and had to be removed.
1893-1897	Grover Cleveland – President of the United States.

1894	The Olympic Games were revived and the bicycle made its appearance on the scene.
1894-1895	Sino Japanese War.
1894-1895	French Presidency of Jean Casimir-Perier.
1894-1906	Dreyfus Case in France. In addition to support by Zola and Clemenceau, Dreyfus found a champion for his bid of innocence in the United States in the person of David N. Corvalho; handwriting expert and criminologist.
1895	X - rays
1895	The French painter Caillebotte died and left his collection of modern paintings to the French State who grudgingly accepted them.
1895-1899	French Presidency of Felix Faure.
1897	Lumiere Brothers perfected the first movie. Queen Victoria's Diamond Jubilee.
1897-1901	William McKinley - President of the United States.
1898	Spanish-American War. "The Ten," an American artists group, was formed in this year. Members were Childe Hassam, Edmund Tarbell, Frank Benson, Julian Weir, Joseph De Camp, Willard Metcalf, Thomas Dewing, Emerson Simmons, Robert Reid and John Twachtman.
1899	Open Door Policy in China Eiffel Tower is raised at a cost of 15,000,000 francs.
1899-1906	Presidency of Emile Loubet in France
1900	Montmartre and the Latin Quarter represented a new aesthetic: In England we find such names as Aubrey Beardsley, Oscar Wilde, and Max Bierbohm. Max Planck's Law of Radiation is published.
1901	Transatlantic wireless
1901-1909	Theodore Roosevelt - President of the United States
1903	Wright aeroplane
1904	"The Thinker" (Rodin)
1905	Einstein Theory of Relativity
1906	Pure Food and Drug Act The great earthquake which devastated San Francisco.
1906-1913	Presidency of Frenchman Clement Armand Fallieres
1909-1913	William Howard Taft - President of the United States
1910	"Firebird" (Stravinsky)
1912	Max Planck's Law of Radiation is extended to all energy.
1913	The art world was turned upside down in shock by the opening of the Armory Show in New York, about which Theodore Roosevelt had some pithy comments. The enactment of the Federal Reserve Act. Along with the upheaval of the Armory Show in New York in England, D. H. Lawrence published "Sons and Lovers," and James Joyce finished the "Dubliner."
1913-1920	Presidency of Raymond Poincaré
1913-1921	Woodrow Wilson - President of the United States
1914	World War I Clayton Antitrust Act
1917	Entry of the United States into World War I
1921-1923	Warren G. Harding - President of the United States

THE ART OF IMPRESSIONISM: VISION AND TECHNIQUE

The great decade of French

Impressionism was the 1870's. During those years, several French painters began to fill their canvases with a fresh, luminous vision of nature rendered in a radically new technique. Because neither their subject matter nor their style conformed to accepted academic standards, these artists were almost always rejected by the official Salons. Consequently, they were compelled to band together and organize their own exhibitions if their work was to be seen at all. In 1874, a show at the studio of the photographer Nadar brought their works together for the first time. The public howled with laughter at what appeared to be nothing more than canvases covered with palette-scrappings. Taking the cue from the title of Claude Monet's painting *Impression, Sunrise*, a hostile critic, Louis Leroy, coined the word "Impressionism" as a derogatory label to characterize the work of the entire group. Despite its derisive origin, the term so aptly described the intentions of these artists that we still use "Impressionism" to refer to this very important mode of expression.

As early as the 1860's, the pioneers and leading exponents of Impressionism in France — Claude Monet, Camille Pissarro, Alfred Sisley, and Auguste Renoir — had abandoned studio painting and were consistently working out of doors. They chose as subject matter informal scenes of contemporary life, most often simply figures in a landscape. But what these artists were really striving to represent was a single moment in time, with all the immediacy of actual vision. Therefore, they depicted their figures as if they had been glimpsed at an instant, in motion, rather than permanently fixed in classic, statuesque poses. Furthermore, they observed and tried to record on their canvases the constantly changing character of color and light that pervades the atmosphere. Eventually, they learned to recreate the vibrating, luminous colors that seem to capture the very essence of natural light. By the 1870's the style of Impressionism had reached full maturity.

The keynote of the Impressionists' approach was total visual objectivity of a very specialized kind: they used their eyes as sensitive receptors for the images of color and light which the subject transmitted to them. One of the leading

spokesmen for the group, the poet and critic Jules Laforgue, explained his friends' aims in the following statement:

The Impressionist is . . . a modernist painter endowed with an uncommon sensitivity of the eye! He is one who, forgetting the pictures amassed through the centuries, forgetting his . . . art school training — line, perspective, color — by dint of living and seeing frankly and primitively in the bright open air that is outside his poorly lighted studio . . . has succeeded in remaking for himself a natural eye, and in seeing naturally and painting as simply as he sees.

The Impressionists observed that the traditions of line, geometric perspective, and studio lighting, so highly valued by the academic classicists, did not correspond to visual experience. Therefore, they rejected those old techniques and searched for new ones. For the linear precision of former styles, the Impressionists substituted a more optically correct mode of representation, viewing and portraying things solely in terms of "vibration and contrast of color" (Laforgue's terms). As a result, the boundaries between objects became soft and fuzzy, and the paintings took on a slightly out-of-focus appearance. Traditional perspective, too, was replaced by the "natural perspective of color vibration and contrast." By recording the exact tones and hues of the landscape, the Impressionists sometimes created an illusion of limited depth; however, in seeing things solely as luminous vibrations of color, they did not bother to model objects in three dimensions, so that their paintings often appeared rather flat. Total visual objectivity also demanded the abandonment of harsh, artificial, even studio lighting. In order to capture the exact character of light, the Impressionists constantly worked in the open air and hardly ever retouched their work indoors. Since the effects of light changed with the weather and even with the time of day, the painters had to paint rapidly, sometimes spending as little as one-half hour on a canvas in any given day. Of course, on the following day, they could return to the same painting and work on it as long as the light remained the same. This gave rise to the "series" method of painting, where a separate canvas was used for each specific time of the day.

As the Impressionists continued to observe landscapes in natural light, they made several discoveries about color, which they embodied in their paintings. They noticed that shadows tended to be blue or violet, not brown or black, as previous painters had rendered them. This observation was scientifically accurate, because, on a clear day, the blue hue of the sky is reflected into the shadows, giving them a distinct bluish cast. Also, they saw that shadows are often permeated by various other hues reflected from surrounding objects. Furthermore, physicists had shown that true black is the absence of light and that all hues we perceive are made up solely of the colors of the spectrum. For these reasons, the Impressionists used a palette comprised of pure prismatic colors, often made from newly discovered chemical pigments, which gave their paintings greater intensity than had been possible at any time before.

The vibrant, scintillating quality of the Impressionists' colors also derives from a special technique known as "divided color" or "broken color." That is, the artists applied pigments in small, separate strokes, instead of thoroughly mixing them beforehand on their palettes. This technique had two major functions: to record faithfully every facet of color, including reflections, present in the scene; and to make the canvas seem to glisten with light, in spite of the fact that the artists had only pigments to work with, which can never equal the intensity of light. This quality of fresh, bright light (*éclat*, as the French call it) could be approximated in paint by several means. First the artist could make his colors seem richer and more vibrant by using the technique of gradation, which means laying side by side, or overlapping, strokes of lightly different shades of the same hue — for example, blue-green, green, and yellow-green. This had been one of the secrets of Eugène Delacroix's rich, sumptuous colors, and before him, the English painter John Constable. But Delacroix had used gradation of color primarily for draperies and costumes; the Impressionists applied the technique to approximate the shimmering, vibrating quality of color that they experienced on sunny, summer days.

A second device that the Impressionists used to intensify color

was the principle of simultaneous contrast, described in Michel-Eugène Chevreul's treatise on the subject (1839). By placing complementary colors side by side, they succeeded in making each color seem more intense than it really was, thus forcing pigments to their greatest possible extremes of brilliance.

Finally, the Impressionists relied on the principle of "optical mixture" of colors. They realized that if they applied the tones they observed in very small flecks of broken pigment, then these small spots of color would tend to be fused or mixed on the retina of the eye when the painting was viewed at a distance. By this means, they obtained a more lively and sparkling effect than if they had mixed the colors beforehand. Optical mixture also helped the artists to simulate neutral tones without using brown or black or actually mixing complementaries as had been the custom previously. The Impressionists found that by juxtaposing separate strokes of complementary colors, which would fuse in the eye, they could create a vibrant, luminous neutral tone, not a dead, murky shade. The technique of optical mixture follows the same principle as color-separation reproductions in newspapers or magazines, but the Impressionists approached the problem instinctively, not mechanically.

Monet and his colleagues were not rigidly following a scientific theory (though one may read this in certain texts on the subject). They probably did know the rudiments of the latest discoveries in optics and color theory and discussed them at café tables, selecting whatever was useful for their purposes. But they all despised fixed, mechanical theories and preferred to give free rein to their own sensitive perceptions in their approach to nature. Claude Monet once told a friend that "he hardly ever sat down to paint a picture that he did not wish that he could be as *nail* as if he had never seen it before, as if he had been born blind and his eyes had first opened upon the object." Surely such an attitude, which was shared by his friends, negates any strict reliance on scientific theories. In a general way, of course, their objective approach could be compared to the science of the period, guided by the philosophy of Positivism, in the sense

that very little room is left for the artist's personality or the emotional interpretation of his experiences. Thus, for a brief period in the history of art, the painter became something like an empirical recording agent, similar to the scientist collecting data. But here the parallel ends, for art is never science; the aims of painting are ultimately humanistic. We know, too, from the writings of the Impressionists, that their view of nature was not as detached as it might seem at first. Monet himself was caught up in the many moods of nature, and there are overtones of romantic pantheism in the way he subjugated himself to the spirit and forces of his physical environment.

During the 1870's the Impressionists fought for recognition, and through their annual exhibitions they gradually attracted public interest. But their paintings were taken seriously only by a handful of unpretentious collectors, who approached their work without the ordinary academic prejudices. The few dealers who were bold enough to handle their work found that it did not sell well, and, as a result, the Impressionist painters without private incomes very nearly starved. However, the group held together through the decade, and only in the early 1880's did signs of disintegration appear. One reason that the group began to dissolve was personal: arguments had sprung up about who was and was not to be included in their exhibitions. But there were more serious problems that caused the dissolution of the group. In the early 1880's, a fundamental change in their artistic outlook began to take place, and several of the major participants — Renoir and Pissarro, in particular — began to revise or reform their previous styles. It seems that by about 1880 they had fully explored the possibilities of the Impressionist style and were becoming aware of its limitations. The breakup of the group and the search for a new style has been called the "crisis of Impressionism." The new generation of artists who were maturing in the 1880's regarded Impressionism as an outmoded approach, which if it was to be useful at all, would have to be extended and given new life.

William I. Homer
Chairman, Art History Department
University of Delaware

IMPRESSIONISM

Those of us who are not art critics nor art historians but only like to look at good pictures, and admire good painting, must sometimes wish that all the *ists* and *isms* had never been invented.

It becomes increasingly difficult to look at a painting innocently — by which is meant not uncritically, but with innocent pleasure. I think that artists can still do this, and surely this is the way pictures were looked at in the Golden Age by everyone.

What, one wonders, did the great art patrons think when they looked upon their treasures? Charles the Fifth, the patron of Titian, or Philip the Fourth who so admired Velazquez — did they start to trace the influence of — on — or seek out what theories informed the brush of — ? No, they knew good painting when they saw it, and that was enough. In fact the Spanish monarchs, whatever their shortcomings in other fields, seem to have been extremely knowledgeable about art, and perhaps it would be a good thing if the general public today would take a leaf out of their book.

I am not saying there should be no critical art studies, but that the pursuit of influences and theories can be overdone. The obvious influence is of course overdone the most.

Impressionism, as far as I can see, was developed bit by bit by various painters along their own personal lines. The great discovery was not so much *light* — for artists have always been aware of light — but that broken pure pigment on a canvas achieved a luminous airy quality when observed from a little distance that solid areas of color could not do. It was a wonderful breakthrough. But Velazquez did something very like this in his paintings of the Garden of the Villa Medici in Rome (1650?) It seems to me Rubens made use of this method, too, in certain passages of his best canvases. Monet is supposed to have learned something from Turner;

and then began the full flowering of impressionism.

It seemed to me, then, that the great discovery was how to paint *air*. It is achieved with broken pigment.

Ernest Lawson once looked at a landscape by a rising young painter, and was heard to observe, "It's gasping for breath."

When I used to try to paint I received many valuable pointers and tips from my father. The great thing he taught me was the relationship of one color to the next color — "values." If the values are correct, the picture carries for a long distance. If the values are off, it falls apart when viewed from only a few feet away. This fact is related to Impressionism, for the Impressionists are colorists, and if an artist cannot achieve correct color values he cannot paint successfully with broken pigment: the picture has already fallen apart. Father sometimes pinned a piece of pure white writing-paper against the object he was painting. From this he could get all his values correct. It served the function of a musician's pitch pipe. I recommend the practice.

I have been asked if I knew any connection between the French Impressionists and their American counterparts. I think there was none. Nor do I know of any "Manifestoes" or Declaration of Goals. Artists, I have observed, tend to talk with their brushes and paints and usually do not shine in the vocal line. Those alone who have the instincts to teach do much verbal theorizing, and then mostly to their students.

I am reminded of some wise words by the late Forbes Watson, one of our best critics, which explain this distressing lack of vocal activity among the Impressionists, or, indeed, any true artists:

"For a youthful period artists may flock in groups, crowds, gangs, and by concerted action draw public attention to themselves as a group. Gradually the school disintegrates, the crowd thins . . . and standing alone, one or two artists are left from each little crowd to go their separate ways and work out their individual salvations.

Such are the ones whose work survives.

Ira Glackens
Author
Washington, D.C.

FRENCH IMPRESSIONISTS INFLUENCE AMERICAN ARTISTS

In the spring of 1874 a group of painters, now known as the French Impressionists, boycotted the official Paris Salon and organized an exhibition of their own. Despite the derision of the press and jeers from the public, Impressionism prospered. By the eighties it was a little easier to take, and by the nineties it was almost fashionable. Meanwhile, the style had gone around the world: in Italy there was Mancini and Segantini; in England George Clousen was one of the practitioners of the new painting; and in Germany, Max Liebermann and Lovis Corinth pursued "the fleeting loveliness of an instant." In Spain there was Sorolla; and among the Americans there was Mary Cassatt. Mary Cassatt sat at the feet of Degas and had exhibited in Impressionist exhibitions as early as the seventies. In the late eighties, Theodore Robinson lived with Monet at Giverny; and in 1897 John Twachtman, Childe Hassam and J. Alden Weir were instrumental in forming *The Ten American Painters* which constituted the Impressionist movement in America.

Impressionism as a movement was unique in the history of art up to its time. The constant adherence to *plein-air* painting on the part of these artists led them to concentrate on the development of a style as an outgrowth of their method. But what was this method and what are the principal elements of the style in general?

Philosophically speaking, the stress on a single moment in time, the feeling that every phenomenon is a fleeting one, is perhaps the simplest formula to which Impressionism can be reduced. The representation of light and atmosphere; the breaking down of local color; the seemingly careless perception of the object; the improvised technique and the brilliant casualness of execution express a feeling of shifting and constantly changing reality. Practically speaking, however, Impressionism was essentially a way to paint landscape rather than the human figure; the figure

is, somehow, much too solid to lend itself successfully to a dissolution of form in that manner. The Impressionist painter was primarily concerned with plein-air painting in bright or clear colors, colors which came surprisingly close to the effects of daylight. It was a representation of light by color, an overall light which Monet called an "enveloppe." Light and shade were no longer used to create three-dimensional form, and the traditional brown shadows were replaced by blue or a series of violets which contributed to the "all-over" effect. Paintings, instead of being "cooked-up," in some way seemed to have happened. Yet, the philosophical and aesthetic approaches were only part of the story; technology also had its own role to play, its own contribution to the evolution of Impressionist painting. Impressionism as we know it would not have existed if it were not for the discovery and invention of new colors by the rising chemical industry earlier in the century. And the invention of the collapsible tin tube by the American painter, John Rand in 1841 gave the artist a more efficient container to carry out of doors. The painter now had a handy source of almost any color, ready for his purpose.

This, then, was the basis of the style which the Americans brought back from Paris in the eighties. However, to a certain extent, the way was prepared for them; there was a certain amount of groundwork done by American collectors who were among the first anywhere to appreciate and buy French Impressionist paintings. In 1873 Degas sold one of his pastels to Mrs. H. O. Havemeyer who bought it on the advice of her friend, Mary Cassatt; in fact Mary Cassatt was to the Impressionist movement what William Morris Hunt was to the Barbizon school two decades earlier. She not only bought paintings for herself and her family, she also tried, with some success, to interest her American friends in the work of her colleagues. In 1879, Manet's *Shooting of Maximilian*, probably the first Impressionist picture to be shown publicly in America, was exhibited in Boston and New York by a French singer, Madame Ambre, who was a friend of the artist; but who brought the picture with her as a publicity gambit for herself (the picture had

been banned by the French police). Nevertheless, in spite of the "commercial" circumstances, the press was generally favorable. (See Hans Huth, "Impressionism Comes to America," *Gazette des Beaux-Arts*, April, 1946.)

It was in 1883, however, that Impressionism was introduced to America in a big way. Two exhibitions, one in Boston in September and the other in New York in December, gave Americans at home their first opportunity to become acquainted with the new style. In Boston the Impressionists were included in the French section of a "Foreign Exhibition," but in New York they were made the "stars" of a loan show organized by William Merritt Chase and Carrol Beckwith for the purpose of raising funds to build a pedestal for the Statue of Liberty, which was given by the French Government in the autumn of 1883. But the exhibition which had the biggest and more lasting impact, the exhibition which Hans Huth compared in importance to the Armory Show of 1913, was the one which Durand-Ruel organized and which opened in April 1886 at the American Art Association in New York. There were three hundred pictures in that show, and among the three hundred were twenty-three by Degas; seventeen Manets; forty-eight Monets; forty-two Pissarros; thirty-eight Renoirs; three Seurats; fifteen Sisleys; as well as a number of canvases by Cassatt, Guillaumin and Morisot, to name but a few. Durand-Ruel's exhibition was a veritable cultural blitzkrieg and, although there was some resistance, the reception it received was a whole lot better than anyone concerned could have expected.

Success on an ever increasing scale finally came to the American Impressionists in the nineties; and Hamlin Garland, the novelist and critic could write in 1894: "Every competent observer who passed through the Art Palace at the Exposition (The Columbian Exposition, Chicago, 1893) was probably made aware of the immense growth of Impressionistic or open-air painting." (Crumbling Idols, 1894). In the same essay on Impressionism, though, Garland also pointed out that "the dead must

give way to the living. . . . and the Impressionists will try to submit gracefully to . . . the iconoclasts who shall come when they in turn are old and sad." For by the time Garland wrote those words, Impressionism in Europe had run its course. Post-Impressionism was the thing now. Gauguin had already made his first trip to Tahiti, and Van Gogh had one year to live. And in America Impressionism was rapidly becoming the new academy; the representation of light by color would be used by such painters as Friesseke and Richard Miller for sentimental, rather than analytical ends. In any case, the American approach to Impressionism was basically romantic and idealistic. Monet was a big influence, of course, but no American painter went as far toward dissolving form in light as he did in the *Water Lily* series. Twachtman came very near; yet Twachtman, the most sensitive and subtle of the American Impressionists, was a romantic, and his idealization of nature was akin to the idealization of the figure in the work of Thomas Dewing, Robert Blum or John LaFarge. For the Americans, it was a time when harmony and "taste" were much sought after.

When Twachtman died in 1902, everybody was an Impressionist, and a reaction was bound to come. "Tea cakes. And when they showed me a room full of my own confections I felt quite sick." This was Joyce Cary's Gully Jimson speaking, in a passage from *The Horses Mouth* but it could have been said by any member of The Ash Can School, Robert Henri for example. Henri, in his reaction to Impressionism, eschewed the bright palette of Monet or Twachtman; instead he went back to the dark tones of Frank Duveneck and the Munich school. Then came the Armory Show of 1913, and American Impressionism was given its final blow. Nevertheless, the effects of Impressionism were everywhere deep and far reaching. Color was introduced into the twin streams of art and life so emphatically and forcefully that the course and appearance of Western painting was changed forever.

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IMPRESSIONISM IN AMERICA

With sarcastic laughter from the public and sneers from the French art critics, Impressionism came into being in 1874 in a vacant photographer's studio in Paris. Here thirty French artists, most of whom had been rejected by the juries of the official Salon, hung their works in an exhibition that was to exert a profound influence upon the subsequent history of art.

Shocked by the newness of the methods used by these artists, the critics commented that the results were "hostile to good artistic manners" and "insults to the painters' craft."

Taking his cue from Monet's canvas, *Impression—Sunrise*, one critic characterized all the pictures as "impressionistic." This label, intended as a jest, was accepted by the artists and later by sympathetic critics as a meaningful general description of the diverse styles practiced by Monet, Renoir, Degas and their associates.

Under this banner the painters launched a new concept of naturalism, asserting their right to paint anything they chose without the usual intention of aggrandizing or idealizing their subjects. Instead of painting the tired historical pictures that dominated the Salons, they chose to objectify their observations of nature with a special emphasis on the element of light. In addition a new range of color was applied with equal objectivity to laundresses as well as landscapes.

The effects of light as it envelops forms and is refracted from various surfaces, became their common concern. Many turned to the direct stimulation of open-air painting — in all kinds of weather at different times of day, and throughout the seasons. Encouraged by scientific advances in the physics of color as well as by their careful analysis through firsthand observation, the French Impressionists were led to newer and brighter palettes. They discovered that the so-called local color of an object was not true to nature. Modified by

atmospheric conditions, color was found to be relative for it is changed by reflections from neighboring objects and takes on blue from the sky. Thus a simple selection of pigment could not truly represent the actual composition of hues that combine to produce a given color sensation. Hence the color of an object is never pure. For instance, a blue may be altered by its placement near a red; the resulting violet that appears to the eye is not pure but is made up of all adjacent colors. From this knowledge the Impressionists learned to make effective use of complementary hues, including purple shadows, to give their pictures a more natural feeling of luminosity.

To re-create these effects and to suggest the scintillation of light, the Impressionists evolved new techniques of paint application. Short but perceptible flicks of the brush were used to apply pure skeins of paint directly onto the canvas in such a way that one tint, when placed quite close to another, avoided the graying effect common to colors mixed on a palette. The Impressionists discovered that short strokes of yellow, when placed alongside a small daub of blue, allowed the viewer's eye to mix the two so that the sensation of green was evoked.

Encouraging the beholder's eye to combine colors in this way had two effects. It blurred the outlines of objects so that they merged more closely with the surrounding areas, and it increased the pervasive sense of atmosphere and conveyed a more powerful suggestion of the vibrancy of light. Pictures painted in this way took on a shimmering beauty in which forms appeared to blend one into another and the sense of deep space was abbreviated. Monet carried the airy effect of light to its furthest extremes. His work epitomized the entire Impressionist movement and attracted the most attention from American artists.

American artists, even as late as the last decade of the nineteenth century, came out of a background that was provincial and from a country that was poorly equipped to provide any serious study of art. Such consideration, as well as sensitivity to the rather primitive state of culture in the United States, caused an exodus of young artists to Europe where they sought professional instruction in a congenial environment. We find in the biographies of most of

the painters included in this exhibition notations that they attended one or more of the Paris academies. While studying at the academies, the young Americans came in contact with rebellious students who had been attracted by the Impressionist movement. Although the professors who guided the Americans at the traditional schools were indignant about the attention directed toward the "inexact" compositions and color-drenched paintings of Monet, Renoir, and Degas, the novelty and boldness of the pictures painted by these men appealed to a number of young American artists.

For the most part the aims of the Americans who painted in an Impressionist style were more modest than the scientific probings of Monet. Rarely do we find in their paintings the fully-orchestrated luminous colors or the faithfully recorded optical sensations of the French masters. The principal concept the painters from this country borrowed was the use of bright color. The Impressionists also stimulated a reappraisal of nature in its actual state as a suitable subject for serious artists.

Despite these influences, there always seemed to be an inhibiting force that caused many of the Americans to flirt with objectivity and the applications of newly introduced color theory without embracing them as a firm goal. Technically, only a few of our artists utilized the systematic methods explored by Monet, Renoir, or Degas — that is, the process of painting their chosen subjects in closely juxtaposed patches of pure color to achieve a natural feeling of light while displaying scientific truths, such as blue shadows and local reflections of color. The new discoveries were generally used by Americans, not as a means of realistic representation, but rather as decorative devices.

Until after the work of "The Eight" was shown in 1908, Americans rarely incorporated in their pictures the unpicturesque and mundane aspects of industrial life, such as crowded beer halls, railroad bridges, or gas tanks, all of which appeared in the 80's and 90's in pictures by the French Impressionists. American Impressionists were usually inclined toward a delicate rather than a positive adaptation of the mode they followed.

Often we find that the superficial

aspects of the Impressionist formula were refined and mingled with a sobriety that was a part of an American inclination toward the beau ideal. In so doing, poetic harmonies were created that tended toward sentimental interpretation rather than being intended to produce spontaneous representations of a literal cast, characteristic of most work by French Impressionists.

Despite these generalities, this exhibition shows that the best work of the Americans can stand direct comparison with their French counterparts. In 1893 The American Art Galleries of New York exhibited the work of Monet alongside that of John Twachtman and his fellow American, J. Alden Weir. The canvases of the French artist were displayed in this way to show the origin of the style practiced by the painters from this country and provided a standard of comparison between the works of the two nations. To the Europeans belongs the honor of innovation, but in the paintings of Hassam, Prendergast, and Glackens we find a robustness that is American in origin. And no French painter surpassed Twachtman in the subtle way he separated the various values of light. The Americans imparted a distinct flavor and spirit to their work. A significant number of them were able to transcend their staid background and the academic formulas handed down to them by Boulanger, Lefebvre, and the other Parisian tutors. Those who did helped to liberate American painting from the grip of artists who limited themselves by an overconcern with meticulousness and sharp contours when they painted their panoramic views or genre figure groups.

It was Theodore Robinson who became the first truly American Impressionist when, in the spring of 1888, he suddenly changed his style from Barbizon-like sentimental views of nature to a direct adaptation of Impressionism. This shift took place at Giverny under the influence of Monet, with whom Robinson became closely associated. While these paintings were courageous for an academically trained American, they were not so bright in color as the pictures of his mentor. Robinson continued to emphasize drawing and tended toward rather clear-cut control of the formal elements in his work as he modified the vibrant

style of the master of Giverny to suit his conservative tastes and shy temperament. Whether he could have met the challenge of Monet's style is hard to tell. Robinson seemed to be attracted by the technical daring of the French painter but he had a hesitancy about translating Monet's pictorial ideas into a personal vernacular. In part this was due to differences between the light and landscape of Europe and the United States; in part it was due to an ingrained dependence upon earlier American conventions.

In December of 1888 Robinson returned to the United States and exhibited in New York, at the Society of American Artists, the first large-scale group of Impressionist paintings to be shown in this country by an American. These pictures were viewed with favorable interest by many of the critics. Their acceptance was no doubt based on the fact that New Yorkers had already seen a large selection of French Impressionist paintings in a show organized by Durand-Ruel previous to the Robinson exhibition.

From December 1892 until his death at the age of forty-four, Robinson remained in the United States. During this period he painted in a straightforward Impressionist manner a number of fine landscapes of the area around New York City and along the Delaware and Hudson Canal. He also executed a number of figure paintings, some from models and others from photographs. These lack some of the vigor found in his French work but still have the artist's broad brushing of rather soft colors which separates his paintings from the sober tradition of earlier American plein-air painting.

John Twachtman was certainly one of the most unique and sensitive American painters working at the end of the nineteenth century. Like Robinson, he died rather early in the history of the Impressionist movement. As was the case with many of his contemporaries, he began his studies in this country under Duveneck and then found his way to Europe, first to Munich and then to Paris where he studied with Loeffitz and Lefebvre. In Paris he was quick to lighten his palette after seeing the work of Monet.

1. As early as 1879 Mary Cassatt showed two of her Impressionist compositions in a New York exhibition.

Although derived in technique from French sources it is hard to find a true antecedent for Twachtman's kind of vision. He liked the winter season and soon learned to evoke the crisp light of a chilly day both as symbol and fact. In his many pictures of winter the gentle arabesques formed by the crusts of snow alongside a meandering stream are deprived of bulk and mass but do not appear to be insubstantial. Muted tones and vague suggestions were united to communicate nature's elusive quality without becoming false or slipping into pure picturesqueness. The fragile subdued range of tones he used, when picturing melting snow and softly-lit brooks, enabled him to establish a formal harmony that was faithful to nature. He gave little emphasis to the individual identity of forms. He favored uniform flat luminosity which emphasized the total impression of the view. In so doing he did not become entangled with detailed representation as was often the case with American landscapists. His was not a scientific curiosity, yet no painter has more accurately recorded the soft shimmer of light that prevails in the Eastern part of the United States during the winter months.

Childe Hassam's sparkling compositions are as clanging brass to muted strings when compared with the refined and fragile effects achieved by Twachtman. In 1886 Hassam followed what was to become a well-worn path. He went to Paris and studied three years with Boulanger and Lefebvre. However, these two masters exerted little influence on his mature work. Instead he became a follower of Monet's style. It was the lyrical naturalism of the Impressionists that most absorbed his attention. Intense colors deftly applied in apostrophe-like strokes, combined with passages of simple design and fairly smooth application of pigment, identify his paintings. He seemed to see the shimmer of color-drenched light wherever he looked. Although a painter of many different subjects in this country and abroad, it was in his New England seaside pictures that he achieved distinction. The way in which he utilized the material quality of paint emancipated his brush from a strictly representational role. Hassam's vibrating schemes of color have a brashness that is heartening and dynamic even today.

In his paintings are found the purest expression of plastic beauty in the Monet manner, but there is an American virility in the meld of luxurious color and mastery of exactly stroked impasto that sets his paintings apart from the European master.

In 1898, to avoid the rulings of academic juries, a group called *Ten American Painters* was founded under the leadership of John Twachtman. The ten members were: Frank Benson, Joseph de Camp, Thomas Dewing, Childe Hassam, Willard Metcalf, Robert Reid, Edward F. Simmons, Edmund Tarbell, Twachtman, and J. Alden Weir. Today Hassam and Twachtman loom above the others in this group, but Metcalf and Weir also made a distinct contribution to Impressionist landscape painting.

Less pensive than Twachtman and less dashing than Hassam, Metcalf caught in his pictures the touch of the seasons as the elements transformed the land from green to gold to the browns of winter. Answering the nostalgic needs of the city dwellers were his vari-colored paintings of the rural landscape. There was unquestionably a romantic longing for a glimpse of nature among those who left the farms and small rural communities to seek their fortunes in the urban commercial centers. Metcalf effectively expressed in a direct manner the character of the countryside and satisfied a wistful yearning for rustic environments.

Pulled together by his firm manipulation of paint and his skillfully selected framework of bright colors was a great variety of attractive panoramic scenes and intimate pastoral views. Metcalf avoided a formality of design or obvious play upon emotionalism which gave his pictures a feeling of verity. Tribute was always paid to nature as the source of his inspiration, and to French Impressionism, he tipped his hat when he wanted to achieve a feeling of soft illumination. Out of these constituents he created pictures that were energized by a sensitivity to the unobtrusive qualities of nature.

Weir, a close friend of Twachtman and Robinson, became an Impressionist in 1891. He adopted the techniques of open-air painting and the use of broken particles of bright color to represent light, after receiving a number of honors in the French Salons as a follower of his master, Gerôme. Although a painter of

many delightful landscapes and figure compositions, Weir vacillated between complete emulation of the brilliancy found in French Impressionism and a disconcerting tendency to fall back upon studio practices that demonstrated facility but indicated little insight or originality of vision. He was at his best when his subjects incorporated brilliant sunlight flooding through a group of trees or buildings. For him the light generalized forms and evoked out of palpable reality a mellow evanescent effect that was often quite at odds with the subjects he selected.

Although almost all their development took place in Europe, John Singer Sargent and Mary Cassatt are thought of as American artists—at least in this country. Sargent made a substantial reputation as a society portraitist. His likenesses were executed in a flashingly articulate manner learned directly from Carolus-Duran and indirectly from the study of Velasquez. In addition to the elegant pictures of the international set, Sargent did a number of more personal scenic and informal figure compositions in which he used both watercolors and oils in a modified Impressionist style.

Mary Cassatt was a true Impressionist, in the sense that she showed her work with the French Impressionists in a number of their special exhibitions and was an intimate friend of Degas and Manet. Pictures of young mothers and their children play a prominent role in her oeuvre. Through the help of Degas and her own natural independence she was able to disengage herself from the sentimental aspect of these subjects, with the result that her pictures are fresh and tender without being mawkish. She partook of Degas' methods and borrowed many ideas from Japanese prints, but her manipulation of these influences was so individualized and refined that there is never a feeling of imitation. In the tasteful way she used color and in the sureness of her draftsmanship she lived up to Degas' faith in her work.

Like Sargent and Mary Cassatt, Frederick Frieseke chose to live in Europe rather than in the United States. Although living in Giverny, he frequently exhibited in the United States and attracted patronage from many Americans, such as Rodman Wanamaker. In Paris, Bonnat and Laurens

were his teachers, but after a period of formal study with these academicians, he picked up the idiom of Impressionism. The ornate elements in his brilliantly colored and rather high-key compositions were often arranged in an Oriental decorative manner influenced as much by his brief period of study with Whistler as by the example of Monet. Crowded, patterned drapery and wall coverings were often treated by Frieseke in a sensuous manner to give relief to his rather modish figures. His paintings tell us what it meant to live in France during the unruffled period before World War I. They fix him firmly in time, the time we have learned to know from seeing the paintings of Bonnard and Vuillard. Like them Frieseke painted with evident pleasure the intimate life of middle-class Parisians. Exploited at every turn were the marvelously billowing dresses and intricately patterned fabrics popular at the time, as well as a turn-of-the-century spirit of languor that seemed a part of the period.

In 1908 the now famous group of artists called "The Eight" first displayed their unconventional pictures of urban motifs. Each of these painted in a different way, but all believed that people and their surroundings should be pictured naturalistically without disguising the rawer aspects of life. Several artists of this group contributed to the development of Impressionism in America.

Ernest Lawson used a range of colors and way of applying paint that divorced his work from that of Monet and related him closely to Sisley. Intricately laced together in a typical Lawson scene were slivers of paint applied with the edge of a palette knife and then slightly spread onto the canvas surface by the face of the instrument. This technique gave a crystalline translucency to his best paintings which separates them from the prosaic actuality of the Hudson and Harlem River views which he painted so often. He infused his best pictures with a soft, hazy light that caused the various parts of his compositions to merge in an admixture of interlaced color that suggested forms rather than describing them minutely.

Although not recognized as a particularly important painter during his lifetime, Maurice Prendergast is today the most respected American Impressionist. Being of a rather reserved

nature, he did not aggressively promote the sale or exhibition of his work and therefore was neglected by all but a few perceptive private collectors and critics. In his early period, that is before 1910, he painted in a style that owed a good deal to French Impressionism, but his later mosaic-like pictures are related to the Nabis and to Signac more than to Monet or Renoir.

The improvisatory quality of his oils is wonderfully cursive in nature. The image is endowed with a festive spirit that is conveyed by the flowing ribbons of paint which the artist applied in bold colors only partially meant to describe his subject. Prendergast had a way of interweaving his well-laden brush strokes so that the forms were massive while still remaining flat and virtually unmodeled. By a variegated clustering of paint he achieved a delightfully decorative surface that conveyed the sensation of atmosphere in between his forms without setting them apart in a field of deep space. Prendergast painted with equal facility in watercolor and oil. During various periods in his life he experimented with a number of different ways to use both media in his notations of bathers at Revere Beach, figures in a park, or sunlit scenes of Venice. The sketchiness of his late oils is not found so often in his watercolors. In this medium he initially handled his motifs with a constraint born of academic schooling. However, he gradually evolved a style in which dappled pools of flat color were broadly washed onto paper.

People at leisure were his favorite subjects and in this choice he can be related to Impressionism, but he was never interested in mere naturalistic description. Color was his great love and through it he certainly created visual excitement, but his lavish use of pigment followed no prescription. Accents made up of flat patches of unmodulated color were made to flow from one element in his pictures into another and the whole to fuse into a format that recalls Persian enamels and Japanese prints.

William Glackens drew upon Renoir as a model in very much the same way that Robinson was inspired by Monet. Although readily recalled are Renoir's late works when viewing many of Glackens' landscapes and figure compositions, we find that the American painter was a tighter draftsman and did

not separate his touches of pure color as freely as did the French master.

Zestfully transmitted, through the selection of his subjects, was Glackens' love of life. He knit together, with verve and grace, a variety of motifs. There is a subdued sweetness about his color in paintings of figures set in an interior. On the other hand, his seaside views are high in key and full of brilliant color notes. Fully sunlit beach scenes never failed to excite his imagination as he captured in paint, with maximum effectiveness, light on blue water, gay spots of red-garbed bathers, and racing sailboats. There is a jaunty quality about these pictures in which details were suppressed without the forms becoming indistinct or lacking in conviction.

Glackens was a realist, but in few of his pictures do we find a social consciousness. A striking concern with solving the problems of the chromatic arrangement of light and an emphasis on *joie de vivre* marks his work. These qualities connect him directly with the French Impressionists. When his paintings are compared with those of Renoir or Monet we find that Glackens was not so subtle with his touch. This imparts to his pictures a note of rawness that is refreshingly direct.

In the area around New Hope, Pennsylvania, there settled a number of artists who worked in a quasi-Impressionist style. Edward Redfield was one of the best painters of this group. While studying with Bouguereau and Fleury in Paris he was introduced to Impressionism. In a painting trip to the south of France he fell under the influence of the minor Impressionist, Frederic Montenard. Upon his return to the United States in the late eighteen-nineties he began to paint in a style that was conspicuous for its vigor and use of heavy impasto. His landscapes bring alive the qualities peculiar to each season. A stark faithfulness to nature, during her dormant period, was especially notable in Redfield's paintings. Technically he excelled at representing the forms of nature by means of free ranging brushstrokes. Despite his facility these gestures were always calculated to convey fact, not fancy.

This exhibition provides an opportunity to reassess the achievements of a group of artists who assimilated a major European style and added a new

dimension to the art of this country.

Upon the fulcrum provided by French precedents these Americans helped to lift painting in the United States out of its overconcentration on "Ideal Beauty" and took it away from the confines of simple romanticism. They opened up a new means of expression beyond the techniques made sterile by unimaginative paraphrasing of European academic practices. Neither the attitudes which produced semi-domesticated landscapes and pleasant figure paintings nor the leisurely life of peace and harmony led by these artists would seem to be the stuff out of which revolutions are wrought; nevertheless the rich variety of ways in which these subjects were painted by Glackens, Hassam, Twachtman, and Prendergast set up pictorial reverberations that endured in the work of Marin, Hartley, Hopper, and Burchfield, and later in the abstract impressionism of Guston and the new realism of Diebenkorn.

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The first version of this essay appeared as the introduction to the catalogue of the exhibition Impressionism in America, shown at the University of New Mexico, Albuquerque, and the M. H. DeYoung Memorial Museum, San Francisco, in 1965.

IMPRESSIONISM IN AMERICA

No one could claim that Impressionism sprang up spontaneously in America without French influence, but it did take firm hold here among painters of Monet's generation. J. J. Enneking was born in 1841, just one year later than Monet and Sisley, and the same year as Renoir and Guillaumin. Though still not nationally acclaimed, he became one of the soundest of our early Impressionists. He studied in Europe for four years and, like other contemporary Americans, took lessons from teachers of the older schools, while actually absorbing the newer approach subconsciously. By the 1880s he was a full-fledged Impressionist.

The next twenty-five years covered the birth dates of the leading American followers of this radically new style. Our greatest figure in the movement was J. H. Twachtman whose study with Duveneck in Munich can hardly explain the exquisite subtlety of his later landscapes. As is so often the fate of forerunners in any field, he was unappreciated in his day and died penniless.

J. Alden Weir and Childe Hassam met with more enthusiasm from the public, possibly because their pictures were less subjective and hence more easily understood. Furthermore, the dealers in American paintings, William and Robert Macbeth, the Messrs. Milch, and Robert C. Vose were strong supporters of these men (as they had been of Twachtman). Again their early masters (Boulanger and Lefebvre for Hassam and Gerome for Weir) seem to have left no permanent imprint as far as style is concerned, though of course they did impart a sound knowledge of the essentials of the painters' craft.

With Theodore Robinson and Willard L. Metcalf, one about completes the roster of the American Impressionists whose names are household words, and again we find Boulanger, Lefebvre and Gerome as their mentors. With these two men the percentage of their output

that may be classified as "great" is perhaps smaller than in the case of Hassam and J. A. Weir. Nevertheless, at their best, they rank near the top. Pre-occupation with the effects of light was their motivating force and the interest that this group of artists had in common.

New excitement has been generated in the American art world during the 1960's and 70's by the continuing discovery of still more artists of the turn of the century who shared the love of the Impressionist approach and who were, furthermore, men of real ability. Such re-discoveries are happily bound to continue for some years.

The earliest of these men is Mark Fisher, born in 1841 as was J. J. Enneking and "re-discovered" (like Enneking) through an exhibition at the Vose Galleries in Boston in the 1960's. Both of these re-introductions proved contagiously successful and were quickly followed by other exhibitions elsewhere. The stars of both of these artists are still far from their zeniths. They both still offer great opportunities to collectors.

Possibly the most spectacular re-introduction of an American impressionist has been that of William S. Horton. Largely an ex-patriate, Horton spent most of his painting years abroad with short visits to this country. His name was virtually forgotten in America until three years ago, when a traveling exhibition visited some thirty-five museums and was hailed by the press and by collectors with heart-warming enthusiasm. Here is a new name to be conjured with.

Philip Hale, a teacher in the Boston Museum School for some thirty years, has also made a re-appearance, as has Luis Mora, born in Uruguay, but claimed by the United States. A Bostonian yet to be heard from but waiting in the wings is George L. Noyes (actually born in Canada), a man of real ability, appreciated during his lifetime but now virtually unknown outside of Massachusetts.

Later this year the name of Maine's Walter Griffin will reappear at the time of his introductory exhibition in Texas. Technically a "loner," Griffin applied his pigments heavier than any of his contemporaries except possibly Costigan, and the effects he obtained are original and beautiful. It will be good to have him back.

As prices for works by the great French Impressionists soar into the stratosphere, we are indeed fortunate to be able to fall back on the products of this able group of native painters. There are others not mentioned here such as Frieseke, whose work is already eagerly sought, and still more names will be added to the roster as new estates come to light. Prospecting for gold or diving for treasure could hold no more fascination than the search for more of these forgotten pioneers of Impressionism, and the satisfaction can be just as great.

Robert C. Vose, Jr.
Vose Galleries
Boston, Massachusetts



3 BEAL. Sunday Afternoon, Central Park

■ **BEAL, GIFFORD B. (1879-1956)** American
He was born in New York, New York. He studied under Frank DuMond and Henry W. Ranger at the Art Students' League of New York. He also studied under William Merritt Chase for ten years. Beal was originally known as a marine painter, but in later years he became more known for his city genre subjects. Most of his works depict life in the Hudson River valley and along the New England coast. He was mainly influenced by the French Impressionists in the use of color which was bright and full of dramatic force. He became a member of the National Academy of Design in 1914. He was also from 1914 to 1929 president of the Art Students' League of New York.

□ 1. *The Harbor**

Oil on wood. 20x24 inches. Courtesy of Hirschl and Adler Galleries (American Department), New York.

□ 2. *Pastorale**

Oil on canvas. 24x36 inches. 1905.

Signed lower right: Gifford. Beal. 05.
Courtesy of Kraushaar Galleries, New York.

□ 3. *Sunday Afternoon, Central Park**
(illus.)

Oil on canvas. 25x50 inches. c. 1932.
Signed lower right: Gifford Beal.
Courtesy of Kraushaar Galleries, New York.

■ **BENSON, FRANK WESTON (1862-1951)**
American

Benson was born in Salem, Massachusetts. He studied for three years at the School of Drawing and Painting at the Boston Museum of Fine Arts. Between 1883 and 1885 he was a pupil of Gustave Boulanger and Jules LeFebvre at the Academie Julien in Paris.

After his return to the United States, he became a member of "The Ten," a group strongly influenced by French Impressionism.

In 1889 he and Edmund Tarbell, an American Impressionist and his life-long friend, took over the Boston Museum of

Fine Arts school. He became a member of the National Academy of Design in New York City in 1905. During his career, he won countless honors and several prizes from prominent galleries in the United States and abroad.

He was noted for painting genre scenes in New England. The atmospheric qualities, the color and brush work in his work all show the influence of the French Impressionists.

□4. *Mother and Child** (illus.)

Oil on canvas. 36x44 inches. 1916. Signed lower right: F. W. Benson. Courtesy of Bernard Danenberg Galleries, Inc., New York.

□5. *On the Hillside*

Oil on canvas. 25¼x30¼ inches. 1921. Signed lower left: T. W. Benson 21 4. Courtesy of Mrs. Mini Bloch, New York.

■ **BOGGS, FRANK MYERS (1855-1926)**
American

He was born in Springfield, Ohio. He studied art at the Ecole des Beaux Arts under Jean Leon Gérome in Paris. He became a French citizen. In 1882, the French government bought his picture, "Place de la Bastille," for the Luxembourg Museum and in 1883 his "Isigny" for the Niort Museum.

His pictures are found in many of the best French private collections, and in museums at Havre, Nantes, and Dieppe.

In the first prize fund exposition of the American Art Gallery in New York, he received a prize of \$2500 for his picture, "A Rough Day at Honfleur," now in the Museum of Fine Arts, Boston.

He is noted especially for his marine scenes.

The sparkling quality of his brush work, his use of the effect of light on nature and the subject matter of his paintings all show French Impressionists influence.

□6. *Arch de Triumph**

Oil on canvas. 21¼x25¾ inches. Signed lower left: Frank Boggs Paris. Courtesy of Galerie Jean Tiroche, Palm Beach.

□7. *Dordrecht Harbor** (illus.)

Oil on canvas. 51½x38¾ inches. c. 1885. Signed lower left: Boggs Dordrecht. Courtesy of Schweitzer Gallery, New York.

■ **BOIT, EDWARD (1840-1915)** American
Boit was born in Boston. He started his artistic studies there and finished them in Paris and in Rome. He took part in the Exhibition of Paris in 1878 with a painting called "Plage de Villers,

Normandie."

□8. *Monte Carlo**

Oil on canvas. 32x39½ inches. 1886. Signed lower left: Boit Monte Carlo, 86. Courtesy Schweitzer Gallery, New York.

■ **BURNSIDE, CAMERON (1887-?)**
American

He was born in London, England but later moved to the United States. He studied in Paris as a student of Rufus-Bunny, Myron Barl and Kene Minard. He participated in many French exhibitions: Salon of French Artists, 1911-1912; National Salon after 1913; Salon of the Tuileries, 1923. His work shows the influence of Monet in the effects of light of light on nature.

□9. *Boston Museum**

Watercolor. 17x16 inches. Signed lower left: Cameron Burnside. Courtesy of David David, Inc., Philadelphia.

■ **BUTLER, THEODORE EARL (1876-1937)**

American

He was born in this country. As a student he studied under Claude Monet. An Honorable Mention award was given to him in the Paris Salon of 1888. He exhibited in Paris at the Independents' Gallery, 1907-1932, and at the Salon d'Automne, 1907-1935.

The effects of light on nature, the use of color and subject matter in his paintings show the direct influence of Monet. He mostly painted garden scenes.

□11. *Leglise de Vernon**

Oil on canvas. 32x25½ inches. Signed lower right: T. E. Butler. Courtesy of Mrs. Janet Fleisher, Philadelphia.

□12. *Bathers at Quiberville** (illus.)

Oil on canvas. 19x28 inches. 1908. Signed lower left: T. E. Butler 08. Courtesy of Mrs. Janet Fleisher, Philadelphia.

■ **CAILLEBOTTE, GUSTAVE (1848-1894)**
French

Caillebotte was a marine engineer living at Argenteuil, where he knew Monet. Originally a realist painter, he became involved with the Impressionists through his friend, Monet, exhibiting with them in their second exhibition of 1876, as well as those in 1877, 1879, 1880, and 1882.

He studied at the Ecole des Beaux Arts. Being a wealthy bachelor, he became the patron of his friends, Monet, Renoir, Sisley, and Pissarro, helping to keep them afloat in bad times.

Among his paintings are realistic scenes of the lives of workmen, and views of Paris such as "Le Pont de L'Europe," which had a direct influence on Pissarro. The art of Caillebotte also has something in common with that of Degas.

His paintings of banks along the River Seine are well known, "La Seine à Argenteuil" being one of the most famous.

At his death in 1894, he left his collection to the Musée de Luxembourg, with Renoir as his executor. His offer was rejected, but at the intervention of Clemenceau, the government finally took 37 of the 65 works, rejecting one Manet, three Cezannes, eight Monets, two Renoirs, three Sisleys, and eleven Pissarros. In 1928 these were officially accepted by the Louvre.

□13. *Reines-Marguerites dans un Vase** (illus.)

Oil on canvas. 22x18¼ inches. 1880. Signed lower left: G. Caillebotte. Courtesy of Wildenstein and Co., Inc., New York.

□14. *Paris Roof Tops Under Snow**

Oil on board. 18x12½ inches. Signed lower right: Gustave Caillebotte. Courtesy of Galerie Jean Tiroche, New York.

■ **CARLES, ARTHUR BECKER (1882-1952)**
American

He was born in Philadelphia where he painted most of his life. He exhibited in 1912 a still life at the Salon d'Automne in Paris.

□15. *Still Life*

Oil on canvas. 24x25 inches. Signed lower left: Carles. Courtesy of Mr. Isaac Ash, Philadelphia.

■ **CASSATT MARY (1845-1929)** American
Mary Cassatt was born in Pittsburgh and received her early training at the Pennsylvania Academy of Fine Arts.

In 1868, she went to Paris where she studied under Charles Chaplin (former teacher of Eva Gonzales) and became interested in Courbet, Manet and the French Impressionists. Late in 1868, she went to Italy and continued her studies with engraver and painter Carlo Raimondi. She traveled through Italy, Spain and Belgium and was profoundly influenced by the works of Correggio, Velasquez, and Rubens.



7 BOGGS. Dordrecht Harbor



12 BUTLER. Bathers at Quiberville

She exhibited her work at the Paris Salon in 1872, and again in 1874. Her works were rejected in 1875 and 1877, and in that year she met Degas who invited her to join the notorious Impressionist group. She exhibited with them from 1879 through 1886, buying paintings from her fellow members, and using her wealth to help the Impressionists' dealer, Durand-Ruel, in some of his more difficult moments.

Although she had contact with Monet, Renoir and Cezanne, her closest friend among the Impressionists and her artistic mentor remained Degas.

Her sensitive renderings of mothers and children have brought her fame.

In 1892 she was commissioned to paint the north tympanum of the Woman's Building at the Columbian Exposition in Chicago, and in 1909 she was made a member of Legion d'Honneur.

During her life, she was instrumental in the formation of the Havemeyer Collection, now in the Metropolitan Museum of New York, which is considered to be the equivalent of the Caillebotte collection in the Louvre.

In 1914 she lost her eyesight which ended her career.

- 16. *Mere et Enfant** (illus.)
Pastel on paper. 32x25½ inches. 1894.
Courtesy of Mr. and Mrs. Michael M. Orman of the Hemisphere Galleries.
- 17. *Mother and Child**
Pastel on paper. 21x17½ inches. 1907.
Signed on reverse with seal. Courtesy of Galerie Jean Tiroche, Palm Beach.
- 18. *Mrs. Algernon Curtis*
Pastel on canvas. 24x20 inches. Signed lower right: Mary Cassatt. Courtesy of Mr. and Mrs. Howard Weingrow, New York.
- 19. *Jules Standing After his Bath. (Petite Fille Sortant du Bain)*
Oil on canvas. 25½x20 inches. c. 1901.
Signed lower left: Mary Cassatt.
Courtesy of Mr. Leonard Rosen, Miami.

■ **CHASE, WILLIAM MERRITT (1849-1916)**
American

Born in Williamsport, Indiana, Chase studied in Indianapolis with Barton Hays and later at the National Academy of Design in New York. By 1872, he had set himself up as a still life and portrait painter in St. Louis, Missouri. That same year, he went abroad to Munich, where he became a pupil of the history painter, Karl von Piloty. At the same time he

became acquainted with Duveneck, Twachtman and Currier. In 1877, he visited Venice with Twachtman and Duveneck and was impressed by the works of Tintoretto. He also went to Spain where he copied Velasquez, whose work greatly influenced his own. He returned to the United States in 1878 and became a teacher at the Art Students' League, New York. In 1896 Chase opened his own school in that city.

His early work was in dark color tonalities. However, during the 1880's his palette had lightened under the influence of Whistler, the Impressionists, and particularly John Singer Sargent, a painter with whose work Chase's own has marked similarities, especially in its bravura brushwork and skillful facility of execution.

Chase painted portraits and landscapes.

□ 20. *Mrs. Chase Sketching at Shinnecock** (illus.)

Pastel on paper. 14x17 inches. Signed lower left: Wm. M Chase.
Courtesy of Mrs. Mini Bloch, New York.

- 21. *After the Shower*
Oil on canvas. 16x24 inches. Signed lower left: Wm M Chase. Courtesy of Indianapolis Museum of Art, John Herron Fund.
- 22. *Aboard Ship**
Pastel on paper. 22x28½ inches. Signed lower left: Wm M Chase. Courtesy of Bernard Danenberg Galleries, New York.
- 23. *Shinnecock**
Oil on canvas. 29x37 inches. Signed lower right: WM Chase. Courtesy of Hirsch and Adler Galleries, New York.

■ **COMPERA, ALEXIS (1856-1906)**
American

He was born in South Bend, Indiana. He worked in Paris under the direction of Harvey Young, W. H. M. Cox, and Benjamin Constant.

His work, mostly landscapes, are filled with the French Impressionists' style of painting atmospheric conditions.

- 24. *Landscape in New Jersey**
Oil on canvas. 12x16 inches. 1900.
Signed lower left: Compera. Courtesy of Mr. Herbert Ebeling, Fort Lauderdale.

■ **COOPER, COLIN CAMPBELL**
(1856-1937) American

He was born in Philadelphia and lived there his entire life. He studied at the Pennsylvania Academy of Fine Arts. His

favorite subjects were figures and architectural settings. He was greatly influenced by the works of Monet.

- 25. *Temple of Art, San Francisco** (illus.)
Oil on canvas. 25x35 inches. 1916. Signed lower left: Colin C. Cooper. Courtesy of David David, Inc., Philadelphia.

■ **CRANE, BRUCE (1857-1937)** American
Crane was born in New York. He was a student of A. H. Wyant before going to Europe. He painted mostly landscapes. His style was similar to the Impressionism of Dewing and Tryon who attempted a deeper, warmer tonalism in color and an elegiac mood in comparison to other Impressionist painters.

- 26. *Fall Season* (illus.)
Oil on canvas. 27½x35½ inches. Signed lower left: Bruce Crane NA. Courtesy of National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

□ 26a. *Springtime*
Oil on canvas. Signed lower right: Colin Campbell Cooper.
Lowe Art Museum Collection.

■ **DEGAS (HILAIRE-GERMAINE-EDGAR DE GAS) (1834-1917)** French

Born in Paris, the son of a wealthy banker, Degas had a good, general education. He studied with the painter Barrios. His father supplied him with a studio, and Degas devoted himself to becoming an artist. While working under Louis Lomothé, he was directed toward a classic and linear tradition of art and was deeply impressed by the style of Ingres. He contributed regularly to the Salons from 1865 to 1887. During that time, he became friends with Manet. In 1872, he traveled to the United States, where he painted the famous picture of the Cotton Exchange.

Returning to France, Degas became involved with the Impressionists, and as an active member of the group, he contributed ten paintings to the first Impressionist exhibition in 1874.

Unlike the others, he never felt the predilection for working out of doors. However, he used light colors and was attracted to themes drawn from daily life, especially from ballet, opera and theater.



13 CAILLEBOTTE. Reines-Marguerites Dans Un Vase



20 CHASE. Mrs. Chase Sketching
at Shinnecock



25 COOPER. Temple of Art,
San Francisco



Before Degas reached the age of forty, he began to have trouble with his eyes, and was almost totally blind when he died. Like many of his contemporaries, his work shows the influence of the Japanese print. His bold use of color had a significant effect on Toulouse-Lautrec, the Fauves, and the young Picasso.

Because of his strong leanings towards expression and naturalism, and because of his increasing difficulty with sight, he began to practice the art of sculpture which brought him closer to a concrete reality.

- 27. *Etude de Nu*
Charcoal on paper. 23x13 inches. 1900. Signed lower left: Degas. Courtesy of Mr. and Mrs. James Goodman, New York.

- 28. *Danseuse au corsage jaune* (illus.)
Pastel on paper. 28x20½ inches. Signed lower left: Degas. Courtesy of an anonymous contributor, Coral Gables.

■ ENNEKING, JOHN J. (1840-1916)

American

He was born in Minster, Ohio. He first studied in Boston under Professor Richardson. In 1872, he went to Europe where he studied the great masters. In Paris, he entered the famous school of Lion Bonnat. He studied for a short time under Daubigny. When he returned to this country, he settled in Boston. He took his subject matter directly from nature. He portrayed New England in all the varied aspects of landscape and at all seasons. A fellow artist spoke of his work as "pictures (that) smell of the ground." His interest in the seasons might connect him closely to the French Impressionists. His technique of fragmenting color shows the influence of Monet.

- 29. *Early Autumn** (illus.)
Oil on canvas. 20x24 inches. Signed lower left: Enneking. Courtesy of Vose Galleries of Boston.

■ FARRELL, KATHERINE (?-?) American

She was born in Philadelphia. As a student she attended the Pennsylvania Academy of Fine Arts.

- 30. *Road Through the Village** (illus.)
Oil on canvas. 22x26 inches. Signed lower right: Katherine L. Farrell. Courtesy of David David, Inc., Philadelphia.

- 31. *The Cove**
Oil on canvas. 14x11 inches. Courtesy of David David, Inc., Philadelphia.

□ 32. *The Country Home**

Oil on canvas. 9x12 inches. Courtesy of David David, Inc., Philadelphia.

■ FERGUSON, NANCY (?-?)

She was born in Philadelphia and studied in the Philadelphia School of Design with Daingerfield, Breckinridge and Hawthorne.

She took part in many exhibitions in the United States.

□ 33. *Strolling in the Park*

Oil on board. 10x12 inches. Signed lower left. Courtesy of Mr. and Mrs. Samuel David, Philadelphia.

□ 34. *Children at Play*

Oil on canvas. 20x24 inches. Courtesy of Dr. and Mrs. Martin Zion, New York.

■ FRIESEKE, FREDERICK CARL (1874-1939)

American

He was born in Owosso, Michigan. He studied at the Art Institute of Chicago, the Art Students' League in New York, and with Constant and Laurens in Paris. He studied briefly under Whistler and was greatly influenced by the example of Monet. He was elected a member of the National Academy of Design in 1914. Friesseke painted mostly outdoor scenes and sunlit interiors, emphasizing a Renoir-derived depiction of light and color. Most of his life he remained in France, where he died. He won the major prize at the Exhibition of San Francisco in 1915.

□ 35. *The Old Mill, October*

Oil on canvas. 25x32 inches. Signed lower right. Courtesy of Mr. and Mrs. Nathan Seltzer, Philadelphia.

□ 36. *Sadie O'Bryan Friesseke, Painter's Wife**

Oil on canvas. 26x32 inches. 1903-1904. Signed lower left: F. C. Friesseke. Courtesy of Schweitzer Gallery, New York.

□ 37. *Edith in Landscape*

Oil on canvas. 29x36½ inches. Signed lower left: F. C. Friesseke. Courtesy of Meredith Long and Company, Houston.

□ 38. *Memories* (illus.)

Oil on canvas. 51¾x15¼ inches. 1915. Signed lower right: F. C. Friesseke 1915. Courtesy of National Gallery of Art, Washington, D.C.
Gift of Frances Friesseke Kilmer.

■ GARBER, DANIEL (1880-1958) American

He was born in New Manchester, Indiana. He studied at the Art Academy of Cincinnati in the studio of V. Nowotny, then with Thomas Anchut

in Philadelphia.

In 1909, he was a member of the faculty of the Philadelphia Academy of Fine Arts. He was elected a member of the National Academy of Design in 1913.

□ 39. *Gray Day, March* (illus.)

Oil on canvas. 46x41 inches. Signed lower center left: N. Daniel Garber. Courtesy of Mr. and Mrs. Nathan Seltzer, Philadelphia.

■ GAUGUIN, PAUL (1848-1903) French

He was born in Paris and spent his childhood in Lima. Before returning to Paris, he sailed to Rio de Janeiro and other distant ports.

He painted occasionally while working with the Bertin firm, from which he resigned to dedicate himself fully to painting.

His work had little success, and he was forced to sell his collection because of poverty. In 1891, he went to Tahiti in search of simple life among primitive people. The lack of money drove him back to Paris where he received a small inheritance. His eccentric and restless personality made his life in Paris an unhappy one. In 1895, he returned to Tahiti.

His last years were spent in utter poverty. He summarized his discontent and dreams in his work.

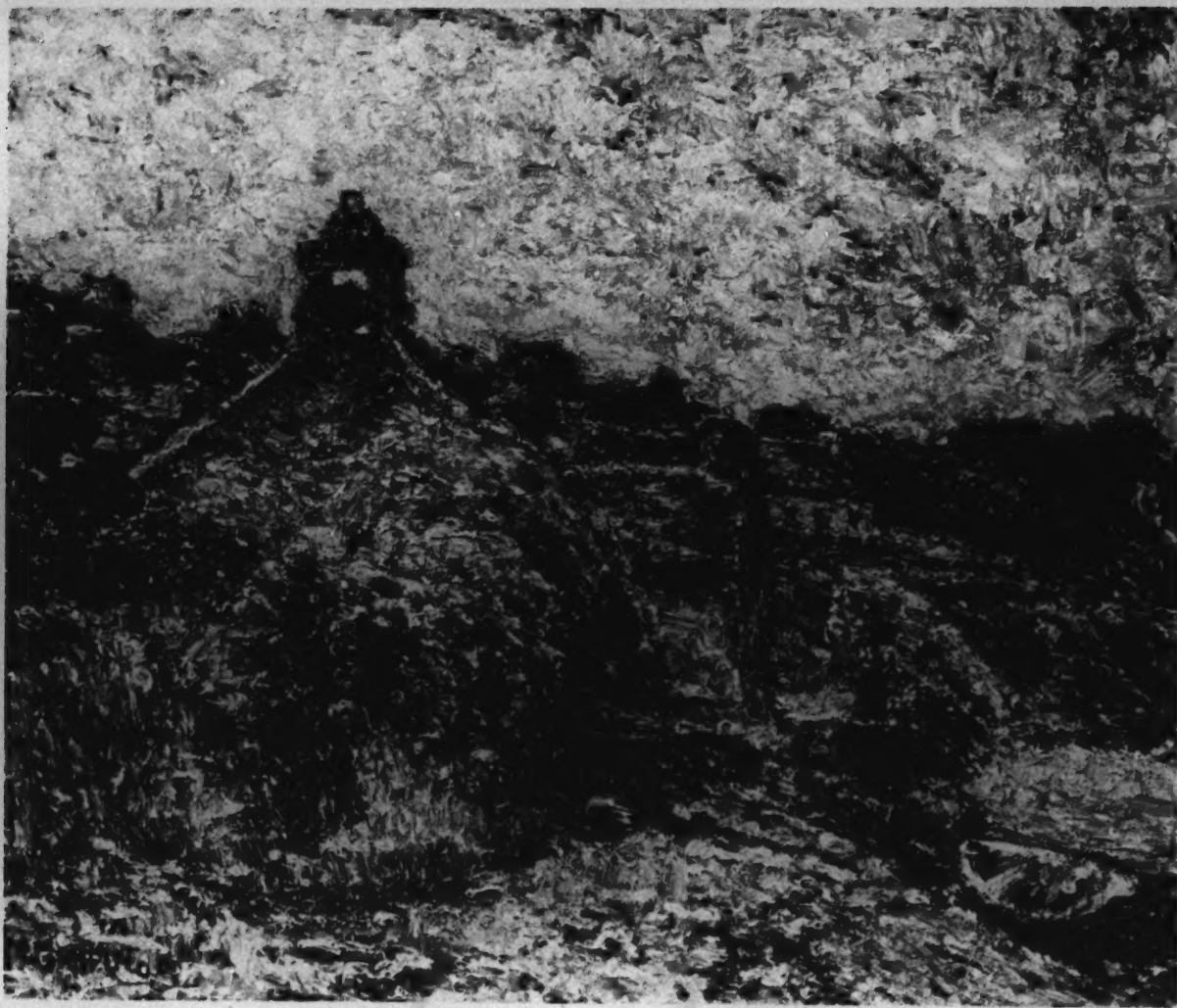
In 1901, he moved to Hiva-Oa, and settled in the village of Atuana where he died. Along with Cezanne and Van Gogh, he influenced the artists of the twentieth century. He renounced the conventions of Western art, classical perspective, tactile modeling and transitions between light and shadow. Both he and Cezanne, by giving value to line and color alone, cleared the way for abstract art and theory. His early work was influenced by the Impressionists; however, he soon left their school and became an artist of the post Impressionist movement.

40. *Barge on the Seine*

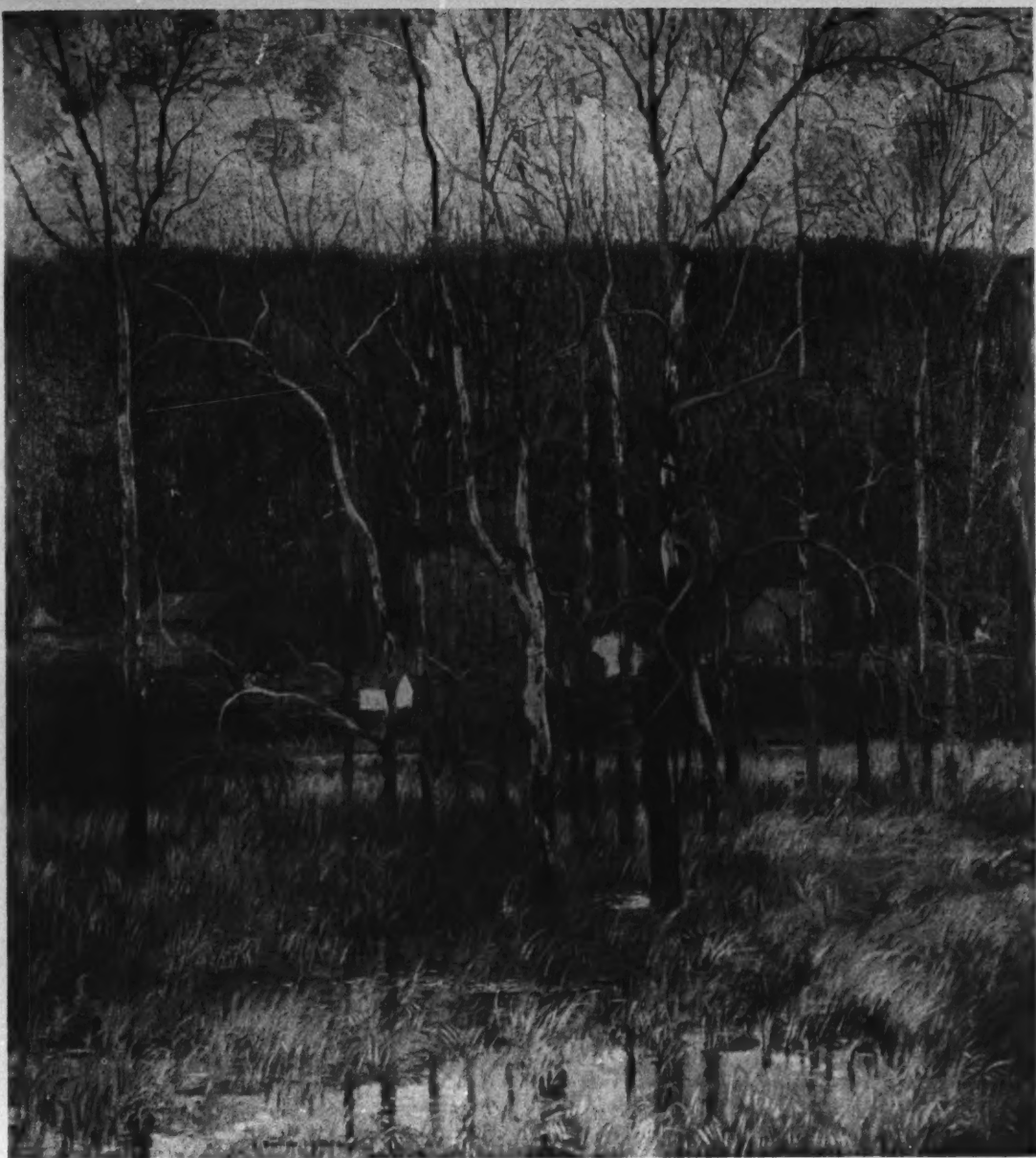
Oil on canvas. 11¾x18½ inches. 1888. Signed: Gauguin '88. Courtesy of Mrs. Ione Bisso Staley, Surfside.



29 ENNEKING. Early Autumn



30 FARRELL Road Through the Village



39 GARBER. Gray Day, March

■ **GLACKENS, WILLIAM (1870-1938)**

American

He was born in Philadelphia. He studied at the Pennsylvania Academy of Fine Arts with his friends Robert Henri, John Sloan and George Luks.

He worked as a newspaper artist illustrating events of the day. In 1895, he went to Paris for a year of independent study. His color sense was liberated by his contact with the French Impressionists. When he returned to the United States, he moved to New York City. He first painted in dark colors influenced by the Manet-inspired teachings of Henri. He was later influenced by the brighter colors of the other French Impressionists, particularly color as used by Renoir. The human figure, still life, and the figure in landscape are subjects he often painted.

In 1937, he won the Grand Prix at the Paris Salon, the highest award accorded to an American artist.

□ **41. Kay Laurell***

Oil on canvas. 24x20 inches. c. 1920. Signed lower left: Wm Glackens. Courtesy of Medici Gallery, Miami Beach.

□ **42. Russian Lady***

Oil on canvas. 24x18 inches. c. 1910. Courtesy of Mrs. Lois Cutler, Miami Beach.

□ **43. Bathers by a Pool (illus.)**

Oil on canvas. 20x30 inches. Courtesy of Danenberg Galleries, Inc., New York.

□ **44. Bouquet in Basket***

Oil on canvas. 20x18 inches. c. 1920. Courtesy of Kraushaar Galleries, New York.

□ **45. The Conservatory***

Oil on canvas. 25x30 inches. c. 1917. Courtesy of Kraushaar Galleries, New York.

■ **GONZALES, EVA (1849-1883)**

French
Daughter of the novelist E. Gonzales, who was president of the Société des Gens de Lettres, Eva was raised among men of letters. She was introduced to painting by Charles Chaplin, but she was more inclined towards Manet's freedom of expression. She is the only pupil Manet acknowledged. She exhibited at the Salons of 1872 and 1874.

From 1880, she painted a number of small paintings, landscapes and sea views.

She was at the height of her career when she died, just a few days after the death of her teacher.

□ **46. Portrait de Femme***

Oil on canvas. 21¼x18 inches. 1869-1870. Signed upper left: Etude corrigée par mon maître M. Edouard Manet Valence—1869 Oloron—1870 Eva Gonzales. Courtesy of Wildenstein and Company, Inc., New York.

■ **GOODWIN, ARTHUR CLIFTON (1866-1933)**

American

He was born in Portsmouth, N. H. He lived in Boston and painted views of the streets of Boston. Three of these paintings were exhibited in San Francisco in 1915. His work shows the influence of Monet in use of color and technique of painting.

□ **47. Liberty Loan Parade, Boston 1918 (illus.)**

Oil on canvas. 29½x36-5/16 inches. 1918. Signed lower left: A. C. Goodwin. Courtesy of Indianapolis Museum of Art, Martha Deltzell Memorial Fund.

■ **GRIFFIN, WALTER (1861-1935)**

American

He was born in Portland, Maine. His father was a well-known carver of figureheads for Maine-built ships. In 1878 he began studies at the Boston Museum of Fine Arts. While there, he met and became friends with Frank Benson and Edmund Tarbell. In 1882 he attended the art school of the National Academy of Design.

In 1884 he went to Europe and stayed until 1915, visiting America occasionally. Much of his time was spent lecturing, advising and helping to set up art commissions in different cities.

For several summers he made his painting headquarters in Old Lyme, Connecticut, along with Willard Metcalf and Childe Hassam.

He was the curator of the Wadsworth Athenaeum for many years.

The style of his landscapes is distinctly individual. They are filled with vitality, movement, and vibrating atmosphere, showing the influence of the French Impressionists.

□ **48. Grand Canal, Venice***

Oil on canvas. 18x22 inches. Signed lower right. Courtesy of Vose Galleries, Boston, and E. Jette.

□ **49. Fishermen's Houses, France* (illus.)**

Oil on canvas. 18x21½ inches. Signed lower left: Griffin. Courtesy of Vose Galleries, Boston, and E. Jette.

■ **GROLL, ALFRED LOREY (1866-1952)**

American

He was born in New York. Known mainly

as a landscape painter, he studied in London and Munich. He was elected to the National Academy in 1910.

□ **50. Desert Scene**

Oil on board. 12x16 inches. Signed lower left: Groll. Courtesy of Mrs. Patricia Gilmore Welsh, Miami.

□ **51. Beach Scene***

Oil on board. 10x15 inches. Signed lower right: Groll. Courtesy of David David, Inc., Philadelphia.

■ **GRUPPE, EMILE (1896-)**

American

He was born in Rochester, New York. He studied abroad under Richard Miller at the Art Students' League in New York, and he was a pupil of Bridgeman and Carlsen. Gruppe painted mostly landscapes.

□ **52. Winter Landscape* (illus.)**

Oil on canvas. 30x32 inches. Signed lower right: Emile A. Gruppe. Courtesy of David David, Inc., Philadelphia.

■ **GUILLAUMIN, ARMAND (1841-1927)**

French

He was born in Paris and died there. A friend of Paul Cezanne, he was at first a civil servant, who gave up his post in the Compagnie d'Orleans in 1868 to devote all his time to painting. He exhibited with the Impressionist group from 1874 on. Because his family opposed his choice of vocation, and did not help, finances were always low. Like Auguste Renoir, Guillaumin painted blinds for a living to support himself. He was a friend of Claude Monet and Camille Pissaro. His early works are very much in the same manner, technique and subject matter as theirs.

Toward the end of his life, he became closer to the Fauves. He was the teacher of Paul Signac.

□ **53. Landscape with Cow***

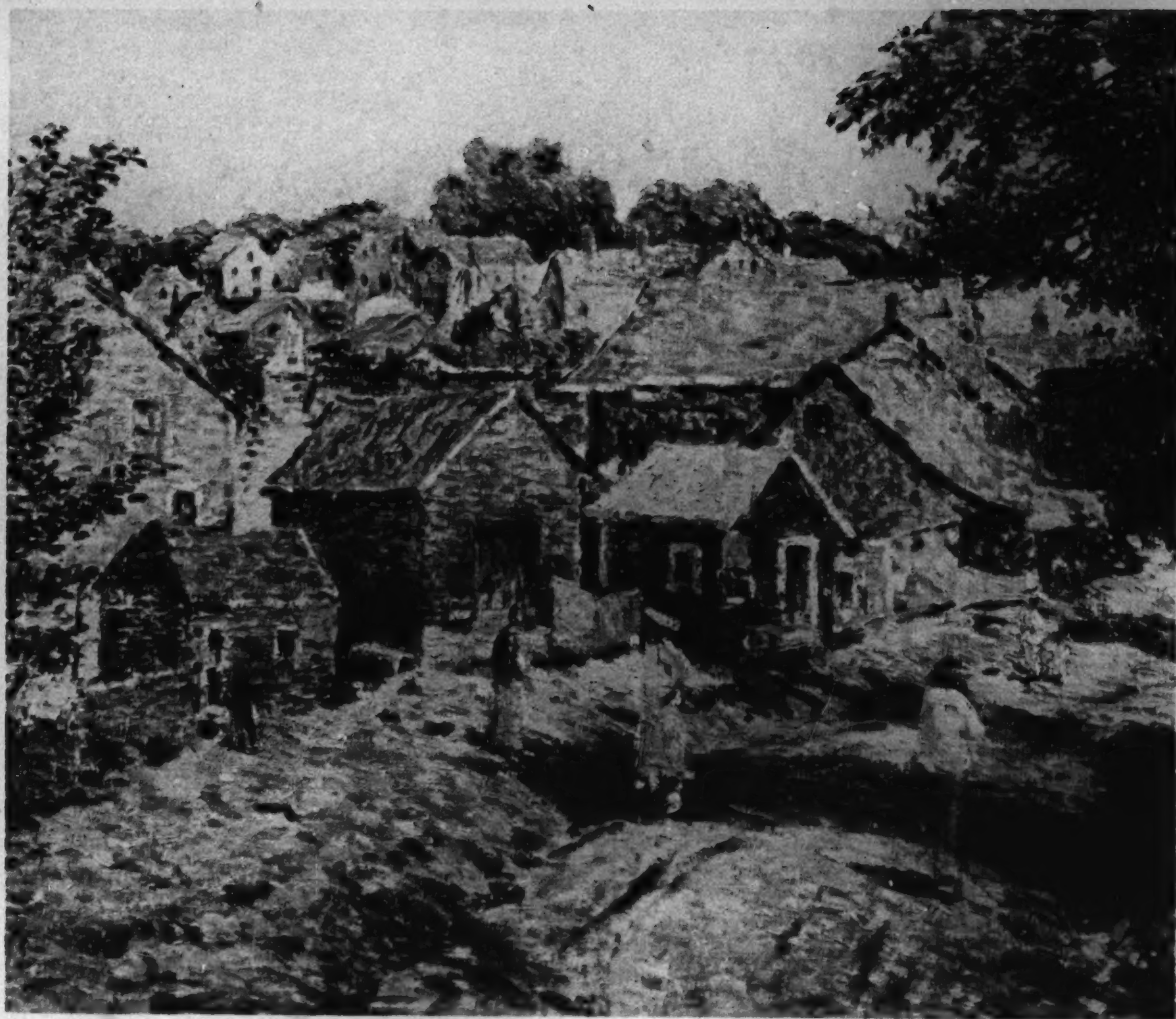
Oil on canvas. 18x21¼ inches. 1895. Signed lower right. Courtesy of Galerie Jean Tiroche, Palm Beach.

□ **54. Seascape***

Oil on canvas. 29x36½ inches. 1905. Signed lower left: Guillaumin. Courtesy of Galerie Jean Tiroche, Palm Beach.



47 GOODWIN. Liberty Loan Parade, Boston, 1918



49 GRIFFIN Fishermen's Houses, France



4 BENSON. Mother and Child

■ **HALE, PHILIP LESLIE (1865-1931)**

American

He was born in Boston in 1865, the son of the Reverend Edward Everett Hale. As a student he studied under J. Alden Weir in New York and at Julien Academy in Paris. He was an Associate Member of the National Academy of Design. Hale took part, with great success, in many American exhibitions. He was a professor of drawing and painting at the School of Art, Museum of Boston.

□ **56. Niagara Falls* (illus.)**

Oil on canvas. 20x30 inches. Courtesy of Wildenstein and Company, Inc., New York.

■ **HAMILTON, HAMILTON (1847-1928)**

American

He was born in England in 1847 and moved to Buffalo, New York where he became a portrait painter. Later, he developed landscapes as his specialty. In 1866 Hamilton became an associate member of the National Academy; he became a full member in 1889. He was also a member of the American Water Color Society.

□ **57. The Bridge* (illus.)**

Oil on canvas. 30x25 inches. Signed lower left: Hamilton Hamilton N.A. Courtesy of David David, Inc., Philadelphia.

■ **HAMILTON, JOHN McCLURE**

(1853-1936) American

He was born in Philadelphia. He studied at the Pennsylvania Academy of Fine Arts, at the Royal Academy in London and at the Ecole des Beaux Arts in Paris with Gérôme. Hamilton made his debut at the Royal Academy in 1878 and continued to take part in its exhibitions, even though he returned to Philadelphia in 1875. He had great success at the Salon of 1892. His work shows the influence of the French Impressionist Degas.

□ **58. Woman Looking in Mirror***

Pastel on paper. 28x19 inches. Signed lower right: Hamilton. Courtesy of David David, Inc., Philadelphia.

■ **HASSAM, FREDERICK CHILDE**

(1859-1935) American

He was raised in the Boston area. He first served as an illustrator for a Boston wood-engraver, but began portrait painting under the minor but popular emigrant-Bavarian artist, Ignaz Gaugengigl. Although in Europe in 1883, his years in Paris from 1886 to 1889 had the greatest impact on him. As a student

in the conservative school of the Académie Julien, Hassam soon abandoned it and the muted realism of his American style for the vibrant spontaneity of Impressionism. He was influenced mainly by Monet. With Twachtman, Theodore Robinson, and others, he helped form the Impressionist-oriented "Ten American Painters" group.

After 1915, Hassam turned to etching and lithography, seeking to achieve his characteristic effects of light in black and white media.

□ **59. July Night* (illus.)**

Oil on canvas. 37½x31 inches. Courtesy of Mrs. Mimi Bloch, New York.

□ **60 New York Winter Window***

Oil on canvas. 48½x58½ inches. Courtesy of Mrs. Mimi Bloch, New York.

□ **61. Palisades from Yonkers**

Oil on canvas. 29¾x25 inches. Signed lower right: Childe Hassam. Courtesy of Rollins College, Winter Park.

□ **62. Stone Cottage at Old Lyme**

Oil on canvas. 27x27 inches. 1903. Signed lower right. Courtesy of the Mint Museum of Art, Charlotte.

□ **63. Allies Day, May 1917**

Oil on canvas. 36¾x30¼ inches. 1917. Signed center left: Childe Hassam, May 17, 1917. Courtesy of the National Gallery of Art, gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney.

□ **64. Appledore, No. 2**

Watercolor on paper. 14x19¼ inches. 1912. Signed lower right: Childe Hassam 1912. Courtesy of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., gift of John Gellatly.

■ **HAWTHORNE, CHARLES WEBSTER**

(1872-1930) American

He was born in Maine, Illinois. He was a student of William Merritt Chase and H. Siddow Mowbray in New York.

Although not trained abroad, Hawthorne reflected the technical ideals of the Academic Schools in great soundness of craftsmanship. His design is often unique and imaginative.

He was essentially a figure painter. Hawthorne often used the fishing folk of Cape Cod as his subjects, portraying more than the surface appearance of his people. He also bares their inner life—their feelings, hopes, and disappointments. His canvasses have great vitality and show an influence

in reference to genre subjects and painting technique from the French Impressionists.

He was a member of the Salmagundi Club and the National Academy in 1908.

□ **65. Portrait of a Young Girl**

Oil on canvas. 20½x16 inches. Courtesy of Mr. and Mrs. Hugh F. McKean, Winter Park.

■ **HENRI, ROBERT (1865-1929)** American

Henri was born in Cincinnati. He studied under Anshutz, who continued the tradition of Eakins at the Pennsylvania Academy of Fine Arts. He studied in Paris at the Académie Julien. Upon returning to America in 1891, he took up teaching in Philadelphia.

He was the leader of "The Eight," sometimes called the Ashcan School. This group congregated in New York in the first decade of the Twentieth Century, and began challenging the discreet taste of the official art world. They tried to show the raw vigor of American life, the rich flavor of masses of humanity, and they painted with realism and spontaneity. Henri and the other seven: Glackens, Luks, Sloan, Shinn, Prendergast, Davies and Lawson turned away from the niceties of the genteel art tradition toward a more vigorous and all-inclusive picture of the country and its people. They were in spirit close to the French Impressionists.

His own paintings, mainly portraits, show the influence of Manet and Hals.

Much of Henri's importance is due to his masterful teaching at Chase School in New York, The Henri School of Art, which he formed, and at the Art Students' League. The other area of his importance lies in his championing the younger, realist painters.

□ **66. Indian Girl in White Ceremonial Blanket**

Oil on canvas. 32x26 inches. 1921. Signed lower right: Robert Henri. In the collection of the Corcoran Gallery of Art, Washington, D.C.

□ **67. Tillie**

Oil on canvas. 24x20½ inches. 1916. Signed lower right: Robert Henri. Lowe Art Museum, Beaux Arts Collection.



16 CASSAT. Mère et Enfant

■ **HILLIARD, WILLIAM HENRI (1836-1905)**
American

He was born in Auburn, New York. Hilliard painted mostly landscapes which show the influence of the Impressionist movement.

□ **68. Landscape**

Oil on panel. 9½x12½ inches. 1881. Signed lower left: W. H. Hilliard. Courtesy of Mr. and Mrs. William Lewis Thorp, Rocky Mount, North Carolina.

■ **HOMER, WINSLOW (1836-1910)**
American

Homer was born in Boston and grew up in Cambridge. He was apprenticed to the Boston lithographer, J. H. Bufford, from 1854 to 1857. In 1859, he moved to New York as a free lance illustrator, especially for "Harper's Weekly," and at the outbreak of the Civil War became a correspondent. His first paintings were of daily life behind the lines, not the battle itself.

A trip to France in 1866-1867 had little impact on his work. Back in New York, he began to paint charming, fresh and solidly realistic genre and landscape subjects, young women and children at play or at leisure. Beginning in the 1870's, his oils and brilliant watercolors were used to capture the subjects of woodland scenes: hunting, fishing, and life in the mountains. Following a trip to England from 1881 to 1882, Homer became increasingly withdrawn and possessed by the sea. He moved to Prout's Neck, a fishing village on the Maine coast, and in progressively dark and bold paintings recorded the elemental drama of the sea and man's life on and by it. His interest in geographical atmosphere and local subject matter makes him a strong American Impressionist.

69. *Mounted Artillery Patrol**

Oil on canvas. 32x58 inches. c. 1860-1870. Signed lower right: W. H. Courtesy of Berry-Hill Galleries, New York.

□ **70. Croquet Scene (illus.)**

Oil on canvas. 15½x26-1/16 inches. 1866. Signed lower right: Winslow Homer '66. Courtesy of the Art Institute of Chicago, Friends of American Art Collection.

□ **71. Bo Peep**

Watercolor on paper. 6½x8½ inches. 1878. Signed lower right: Homer '78. Courtesy of the Museum of Fine Arts, Boston, John T. Spaulding bequest.

■ **HORTON, WILLIAM SAMUEL**
(1865-1936) American

He was born in Grand Rapids, Michigan and brought up in North Dakota. He knew at an early age that he was to be a painter. In his early teens, Horton abandoned his academic training to study at the Art Institute in Chicago. He later went to Paris to study at the Ecole Julien under Benjamin Constant. While in Paris he emerged as an Impressionist. Horton began to take his place alongside Mary Cassatt and a few other Americans who could paint in this distinctly French manner.

He was friends with Monet, Pissarro, Derain, Degas, Sisley and others.

He was influenced by the whole Impressionist interpretation rather than by just one artist.

□ **72. A Mixed Bouquet—In Venice* (illus.)**

Oil on board. 44x36 inches. c. 1920. Signed lower right: W. S. Horton. Courtesy of the Vose Galleries, Boston, and E. Jette.

□ **73. Blackbirds in Falling Snow, Gstaad***

Oil on board. 25x30½ inches. c. 1924. Signed lower right. Courtesy of the Vose Galleries, Boston, and E. Jette.

□ **74. Feeding the Sheep, France***

Oil on canvas. 16x24 inches. 1896. Signed and dated lower left: Wm. S. Horton 1896. Courtesy of Vose Galleries, Boston, and E. Jette.

□ **75. Misty Sunrise**

Pastel on paper. 17x21½ inches. Courtesy of Mr. Edward Sax, Miami.

□ **76. New York Skyscape***

Pastel on paper. 24¼x18½ inches. 1904. Courtesy of Galerie Jean Tiroche, Palm Beach.

□ **77. Sunset***

Pastel on paper. 24½x18¼ inches. 1905. Courtesy of Galerie Jean Tiroche, Palm Beach.

■ **HUBBELL, H. S. (1870-1949)** American
Hubbell was born in Paola, Kansas in 1870. After studying at the Art Institute of Chicago, he went to Paris and worked with Whistler, Constant, Collin and Laurens. He exhibited at the Paris Salon, where he received an honorable mention in 1901 and a medal in 1904.

Elected an associate of the National Academy of Design in 1906, Hubbell was also a member of the Paris Society of American Painters, vice-president of the American Art Association of Paris and a life member of the National Arts Club. In addition, he belonged to the

Salmagundi and Century Clubs.

After serving as head of the School of Painting and Decoration at the Carnegie Institute of Technology in Pittsburgh from 1918 to 1921, Hubbell went on to become a founding member on the Board of Regents of the University of Miami.

□ **77a. Blue Lady**

Oil on canvas. 31x25 inches. Signed lower left: H. S. Hubbell. Lowe Art Museum, Collection of Mr. and Mrs. William Lewin.

□ **77b. Rose Strong Hubbell**

Oil on canvas. 56x67 inches. Signed lower right: H— S— Hubbell. Lowe Art Museum, gift of the artist.

□ **77c. Gloriana**

Oil on canvas. 54x54 inches. Signed lower right: H— S— Hubbell. Lowe Art Museum Collection.

■ **JONES, ELIZABETH S. (?-?)** American

She was a twentieth century artist who studied at the Pennsylvania Academy of Fine Arts. She lived in Westtown, Pennsylvania, a suburb of Philadelphia, where she made Impressionist paintings from the beginning of her career; later in life, she turned toward the Surrealist school.

□ **78. The Flower Sellers**

Oil on canvas. 31x31 inches. Courtesy of Mr. and Mrs. Samuel David, Philadelphia.

■ **KROLL, LEON (1884-)** American

He was born in New York City on December 6, 1884. His first instructor in art was John H. Twachtman under whom he began his studies at the Art Students' League and later at the National Academy of Design. Eventually Kroll went to Paris to study at the Académie Julien under Jean Paul Laurens and Steinlen. Upon his return to America he became an instructor in the National Academy.



28 DEGAS. Danseuse au Corsage jaune

KROLL

Kroll has exhibited extensively since 1906, and was represented at the famous Armory Show in 1913 where his painting won the approval of Theodore Roosevelt. From 1919 to 1923 he served as visiting critic at the Maryland Institute of Arts. From 1924 to 1925 at the Art Institute of Chicago—and from 1929 to 1930 at the Pennsylvania Academy of the Fine Arts, he served in that same capacity. He went on to hold the same position at the National Academy of Design and later at the Maryland Institute.

His early work was done in an Impressionistic manner. He is well known for his love of landscape subjects with the human figure.

- 79. *West Shore Terminal**
Oil on canvas. 36x48 inches. 1913. Signed and dated lower right: Leon Kroll 13. Courtesy of Bernard Danenberg Galleries, New York.

- 80. *Les Laveuses, Brittany** (illus.)
Oil on canvas. 23¼x28¾ inches. 1910. Signed and dated lower right. Courtesy of Bernard Danenberg Galleries, New York.

- KUEHNE, MAX (1880-?) American
Born in New York, he studied there with Kenneth Hayes Miller and William Merritt Chase at Chase's school. For a time, he studied at night with Robert Henri. He was a member of the Society of American Graphics Artists.

Kuehne's travels took him to England, France, Germany, Spain and Holland. In 1911, he returned to America and spent four years in New York painting downtown street scenes and the East River. He is well known for his paintings of Spain.

- 81. *South Street*
Oil on canvas. 20x24 inches. 1912. Signed Lower right: M. Kuehne/12. Courtesy of Hirschl and Adler Galleries, New York.

- LAWSON, ERNEST (1873-1939) American
Lawson was born in Halifax, Nova Scotia (?) or San Francisco (?). He studied at the Students' League under John Twachtman and J. Alden Weir. In Paris, he studied at Académie Julien under Benjamin Constant and Laurens. He was a member of the Ashcan group which later became "the eight." Like most of the "Ashcan," he was influenced by Manet, but later was greatly effected by Cezanne. His work is exclusively made

up of landscapes in which New York City, mostly Manhattan and the Harlem River, is portrayed. Lawson's version of Impressionism varied from his predecessors in his use of a great range of values from lightest to darkest colors and his almost gritty, harsh surface.

- 82. *New England Landscape*
Oil on canvas. 25x30 inches. Signed lower left: E. Lawson. Courtesy of Mrs. Patricia Gilmore Welsh, Miami.

- 83. *Spring*
Oil on board. 16x20 inches. Signed lower right: E. Lawson. Courtesy of an anonymous contributor, Coral Gables.

- 84. *Croton Falls*
Oil on canvas. 20x16 inches. c. 1921. Courtesy of an anonymous contributor, Coral Gables.

- 85. *Kennedy House, Pulaski, Tennessee*
Oil on board. 12x16 inches. Signed lower right: E. Lawson. Courtesy of Mr. and Mrs. Samuel David, Philadelphia.

- 86. *Mountain Lake*
Oil on board. 18x22 inches. Signed lower left: E. Lawson. Courtesy of Mr. and Mrs. Samuel David, Philadelphia.

- 87. *Hoboken Waterfront*
Oil on canvas. 40x50 inches. Early 1930s. Signed lower center: E. Lawson. Courtesy of the Norton Gallery and School of Art, West Palm Beach.

- 88. *The Pond and Capstow Bridge in Central Park, Summertime, 1914** (illus.)
Oil on canvas. 21x25 inches. 1914. Signed and dated lower left. E. Lawson 1914. Courtesy of Berry-Hill Galleries, New York.

- 89. *Catskill Vista*
Oil on board. 7x9 inches. Signed lower right: E. Lawson. Lowe Art Museum, Mr. John Klinkenberg Collection.

- LEBOURG, ALBERT CHARLES (1849-1928)

He was born in Montgost-sur-Risle. A follower of the Impressionists, he had great success among the amateurs.

As a youth, Lebourg attended the Ecole des Beaux-Arts of Rouen, and he worked later with J. P. Laurens. However, he was a painter more by instinct than study.

He was named professor of art in Algiers, Africa, and during his stay there his painting was greatly refined. He returned to France, and began his lifelong translation of the light and sky of the l'île de France.

- 90. *Bords de la Seine* (illus.)
Oil on canvas. 15½x28¾ inches. 1889.

Signed lower right: A Lebourg. 89. Courtesy of the Museum of Fine Arts, St. Petersburg.

- LE SIDANER, HENRI (1862-1939) French
He was born on the island Maurice. After studying with Cabanel at l'Ecole des Beaux Arts, he developed a personal Impressionist style marked by divisionism.

The art of this painter of landscapes, interiors and flowers is curiously located between that of the last Impressionists and the art of E. Carrière, whose characteristics are indefinite tones and a hazy atmosphere.

Le Sidaner was an officer of the Légion d'honneur. He was elected a member and replacement of E. Laurent at the Académie des Beaux Arts.

- 91. *Dejeuner Sous Bois* (illus.)
Oil on canvas. 59½x50 inches. 1900. Signed lower left. Courtesy of Maple International, London.
- 92. *La Vasque**
Oil on canvas. 28¾x23¾ inches. 1920. Signed lower left. Le Sidaner. Courtesy of Galerie Jean Tiroche, Palm Beach.

- LUCE, MAXIMILIAN (1858-1941) French
Luce was born in Paris. He was a student of Carolus-Durand and worked at the Ecole de dessin des Gobelins, but was self taught in the study of nature. Pissarro was a good friend and adviser, as was Signac. Luce was one of the founders of the Ecole de Neo-Impressionistes. One of his major concerns in art was to translate form into light by dividing tones.

In 1888, he became an active member of the Société des Independants, which was an avant-garde group at that time.

He painted mainly landscapes, but his genre scenes are the element that differentiate him from other neo-impressionists. Sincerely wanting to share the sorrows and pains of the working people, he often described them in daily work activities.

- 93. *Seascape—Honfleur**
Oil on canvas. 7½x9½ inches. Signed lower left: Luce Honfleur. Courtesy of David David, Inc., Philadelphia.

- 94. *Rouen*
Oil on canvas. 36½x30¾ inches. Signed lower right: Luce. Courtesy of an anonymous contributor, Palm Beach.

- 95. *Landscape* (illus.)
Oil on canvas. 17½x14½ inches. Signed lower right: Luce. Courtesy of an anonymous contributor, Miami Beach.





43 GLACKENS. Bathers by a Pool



59 HASSAM. July Night

■ **LUKS, GEORGE (1867-1933)** American
He was born in Williamsport, Pennsylvania. He studied at the Pennsylvania Academy of Fine Arts with Robert Henri, at Düsseldorf Academy and in Paris and London.

After ten years abroad he returned to this country to work as a newspaper illustrator.

He exhibited with the Eight in the Armory Show in 1913. Luks was fascinated with characters.

□ **96. *The Piano Lesson****

Oil on canvas. 30x36 inches. Signed lower left: G. Luks. Courtesy of Berry-Hill Galleries, New York.

□ **96a. *Portrait of a Man***

Oil on canvas. 34x27 inches. Lowe Art Museum, Collection of Mr. H. R. Steinman.

■ **MANET, EDOUARD (1832-1883)**

Manet belonged to an affluent, bourgeois family. From childhood he was inclined to painting, but after finishing his primary studies, he engaged himself as apprentice pilot on a ship.

Returning to Paris, he began his true vocation by working for seven years with Théodore Couture. During this period he often went to the Louvre to enthusiastically copy works of Titian, Rubens, Velazquez and Delacroix. His trips to Holland, Germany and Italy continually widened his horizons. In 1856, he decided to work by himself, conscious of his own value and feeling that success would soon arrive. However, his work was rejected by the Salon and by the public.

In 1867 at the Paris World's Fair, Manet held a private exhibition, which assured success for the rest of his life.

Because of his ambition to be accepted by the official Salon, he never contributed to the Impressionist exhibitions. After his acceptance to the Salon, he did many portraits of young women in Parisian society and was awarded many commissions.

About 1879, due to a serious illness, he was forced to stop painting out of doors. He then started working with pastel and water colors which tired him less than oil painting. At this time he did mostly still-lives.

Manet has great importance in the history of painting. It was he who began the simplification of the artist's vision and concentrated on plastic problems and true pictorial values.

□ **97. *Madame Manet and Her Son at Arcachon***

Watercolor and pencil on paper. 7¼x9¼ inches. 1871. Courtesy of the Fogg Art Museum, Harvard University, bequest of W. G. Russell Allen.

■ **MARTIN, HENRI (1860-1943)** French
Born in Toulouse, France, Martin went to Paris at an early age with a scholarship from his village to study art. In 1879 he became a student of J. P. Laurens, and the following year he exhibited at the Salon. His first success came in 1883 from his painting "Françoise de Rimini." In 1885, he obtained a travel scholarship to Italy. His voyage had a definite influence on his work. Up to this time he had been a classical painter. The bright light of the Italian sky, the study of Giotto and the primitivists, awakened in Martin a feeling for color and light.

□ **98. *Orpheus and the Maidens****

Oil on canvas. 32x21½ inches. Signed lower right: Henri Martin. Courtesy of Galerie Jean Tiroche, New York.

■ **MARTIN, HOMER DODGE (1836-1897)** American

He was born in Albany, New York. His early work followed the style of the Hudson River School. From 1882-1886, Martin lived in France, mostly in Normandy, where he was influenced by the French Impressionists. By 1891 he was blind. He is generally spoken of with Inness and Wyant as one of the great landscape artists.

□ **99. *Harp of the Winds: A View on the Seine***

Oil on canvas. 28¾x40¾ inches. 1895. Signed and dated lower right: H D Martin 1895. Courtesy of the Metropolitan Museum of Art, New York. Gift of several gentlemen, 1897.

■ **MAUFRA, MAXIME (1861-1918)** French
He was born in Nantes, France. He met Gauguin at Pont-Aven and Paul Sérurier while visiting Brittany in 1890; he also was a friend of Henry Moret. In his Montmartre studio, Maufra often painted Saint-Severin and the old Parisian quarters. He also worked in Normandy and Brittany, where he found inspiration for the marine paintings that built his reputation.

He admired Camille Pissarro and Alfred Sisley and learned technique from examples of their works.

□ **100. *The Bay**** (illus.)

Oil on canvas. 28¾x23½ inches. 1899. Signed lower left: Maufra. Courtesy of

Galerie Jean Tiroche, Palm Beach.

■ **MELCHERS, GARI JULIUS (1860-1932)** American

Melchers was born in Detroit and was the son of a sculptor. At 17, he was sent to Düsseldorf, Germany, and studied under Gebhardt. After three years, he went to Paris where he worked at the Ecole des Beaux Arts, with Boulanger. He exhibited at the Salon of 1882, and was successful at the Salon of 1886 with his painting "The Sermon." Melchers was influenced by the Impressionist movement, but he moderately used their free handling of color and paint application.

□ **101. *Little Red Riding Hood***

Oil on canvas. 52x39 inches. 1897. Signed lower right: Gari Melchers. Courtesy of Randolph-Macon Woman's College; Virginia.

□ **102. *Rainbow***

Oil on canvas. 26¾x29¾ inches. Signed lower right: Gari Melchers. Courtesy of Mary Washington College of the University of Virginia, Fredericksburg.

□ **103. *Mother and Child* (illus.)**

Oil on wood. 23½x19½ inches. Signed upper left: Gari Melchers. Courtesy of National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

■ **METCALF, WILLARD (1858-1925)** American

Metcalf was born in Lowell, Mass. He studied with George Brown, Lefebvre and Boulanger in Paris. He exhibited with "The Ten American Painters" group in 1895, and is mainly known for his Impressionist style landscapes.

□ **104. *November, Chester, Vermont, Little William's River**** (illus.)

Oil on canvas. 36¼x39½ inches. 1922. Signed lower left: W. L. Metcalf 1922. Courtesy of Schweitzer Gallery, New York.

□ **105. *Early Autumn****

Oil on canvas. 26x29 inches. 1905. Signed lower left: W. L. Metcalf 1905. Courtesy of the Schweitzer Gallery, New York



70 HOMER. Croquet Scene

■ **MILLER, RICHARD EMILE (1875-)**

He was born in St. Louis, Missouri. Miller was a student at the School of Fine Arts in St. Louis and under Constant and Laurens in Paris. He was a member of the Salmagundi Club and of the American Artist Association of Paris.

Miller was awarded a medal at the Paris Salon in 1904. He painted portraits and scenes of daily life, and his work resembled that of the French Impressionists who influenced him.

□ **106. Woman Sewing* (illus.)**

Oil on canvas. 28x30 inches. Signed lower right: Miller. Courtesy of the Hirsch and Adler Galleries, New York.

□ **107. The Oval Mirror**

Oil on canvas. 36x34 inches. Signed lower right: Miller. Courtesy of the Cummer Gallery of Art, Jacksonville.

■ **MONET, CLAUDE (1840-1926), French**
Monet can be rightly called the founder of Impressionism. He was born in Paris but raised in Le Havre. He was certain of his vocation, and started painting in his early teens. At fifteen, he met Eugène Boudin, his first teacher.

Forced by his family to finish his military service, he went to Algeria but fell ill. On his return he continued painting with Boudin, and then with the Dutch landscape painter Johan Jongkind.

In 1862 he enrolled in the Paris studio of Charles Gleyre along with Renoir, Sisley and Bazille. Through Daubigny, he met the dealer Durand-Ruel, who became the representative of the Impressionist painters and made them known in and out of France.

In 1889, he held an exhibition with Rodin at the Galerie Georges Petit which opened the way to his prosperity. With increasing success he worked on his series of poplar trees, hay stacks and views of the façade of the Cathedral of Rouen. Working in a systematic way, he examined each subject under different seasons and hours of the day. In his last years his favorite subject matter became his own garden. Encouraged by Clemenceau, he painted a series of large scenes with water lilies which were accepted by the French Government as a donation in 1921.

His influence on all of the Impressionists in both France and America was great.

□ **108. Waterloo Bridge, London**

Oil on canvas. 26x32 inches. 1902. Signed lower right: Claude Monet. Lowe

Art Museum, Mrs. Ione Bisso Staley Collection.

□ **109. Village de Sixfours Toulon**

Oil on canvas. 23x19¼ inches. 1897. Signed lower right: Claude Monet. Lowe Art Museum, Mr. John Reish Collection.

□ **110. Houses of Parliament (illus.)**

Oil on canvas. 32x36¾ inches. 1903. Signed lower right: Claude Monet, 1903. Courtesy of the High Museum of Art, Atlanta.

□ **111. Flowers**

Oil on canvas. 23½x28½. Signed lower right: Claude Monet. Courtesy of Mr. George Ritter, Miami Beach.

□ **112. Sailing in the Dieppe**

Oil on canvas. 36½x25¼. Signed: Claude Monet. Courtesy of Mr. George Ritter, Miami Beach.

□ **113. Old Fort at Antibes (illus.)**

Oil on canvas. 26x32 inches. 1888. Signed and dated lower left: Claude Monet 88. Courtesy of the Boston Museum of Fine Arts, Boston, Massachusetts.

■ **MORA, LUIS (1874-1940) American**

Mora was a native of Montevideo, Uruguay, but he attended Boston public schools and studied at the Museum of Fine Arts there. Later he was a pupil of H. Siddons and William M. Chase at the Art Students' League of New York. In 1892 he became an illustrator for periodicals. Mora taught drawing and painting at the New York School of Art for nine years.

□ **114. Boy Swimming* (illus.)**

Oil on canvas. 21½x18 inches. Courtesy of Vose Galleries, Boston.

□ **115. Grand Canyon***

Oil on panel. 17½x13 inches. 1911. Signed lower right: F. Luis Mora Grand Canyon 1911. Courtesy of Meredith Long and Company, Houston.

■ **MORET, HENRI (1856-1913) French**

Moret was originally from Normandy, but he lived and worked nearly all his life in Brittany. In the history of Impressionism he will remain as the interpreter of the landscape of Brittany.

He worked first with Carolles and J. P. Laurens, but after his debut at the Salon of 1880 he broke away from the academic formula they taught to live and paint according to his will, in nature. He worked with Monet and Giverny.

He remained primarily a painter of the sea and countryside. Moret painted the sea under every aspect, calm or rough, the clear mornings on the ocean, the

passages with the red sails of the fishermen coming at sunset. All were done in a free manner where the influence of Monet can be clearly seen.

Far from Paris and ignoring ambition, his excessive modesty prevented his work from being more widely known, although it was highly distinguished among amateurs.

□ **116. La Route (illus.)**

Oil on canvas. 19¼x29 inches. 1903. Signed lower left. Courtesy of Galerie Jean Tiroche, Palm Beach.

■ **MORISOT, BERTHE (1841-1895) French**
Berthe Morisot was born in Bruges. Her father was a high government official and she was the granddaughter of Fragonard.

Before she became the pupil of Corot, she took her first drawing lessons with Chocarne and Guichard. Corot encouraged her in her vocation, but it was not until she met Manet that she decided to take up painting seriously. She showed two paintings at the Salon of 1865, and posed for Manet's "Balcon" exhibited in 1869.

She joined the Impressionists in 1874 and started to develop her outdoor painting. In 1874, she contributed to the Impressionist show. That same year, she married Eugene Manet. She was also in the exhibitions of 1876, 1877, 1880, 1881, 1882 and 1886.

Her paintings are bathed with light-aerial mobility, with spontaneous freshness. Her most successful paintings were of the intimate atmosphere of family scenes animated by the simple gestures of daily life.

□ **117. Study of a Baby's Head***

Pastel on grey paper. 10½x13½ inches. Signed lower right: Berthe Morisot. Courtesy of Trosby Galleries, Palm Beach.

□ **118. Les Foins à Mézy* (illus.)**

Oil on canvas. 19½x24¾ inches. 1891. Atelier stamp lower left: Berthe Morisot. Courtesy of Wildenstein & Co., Inc., New York.



72 HORTON. A Mixed Bouquet — In Venice

- **NOYES, GEORGE (?-?)** American
Noyes was born in Canada, and studied art under Courtois, Dixen, Le Blanc and Delance in Paris. He worked in Boston and in Canada and was a member of the Boston Art Club.

He painted mostly landscapes which show the influence of Impressionism.

- **119. Charles R. at Millis, Mass.—Show***
Oil on canvas. 18x22 inches. Signed lower right: G. L. Noyes. Courtesy of Vose Galleries, Boston.

- **OCHTMAN, LEONARD (1854-1934)**
American

Ochtman was born in Zonnemaire, Holland and came to America in 1866. He soon left for Europe to study art and, along with Dwight Tryon and J. Appleton Brown, was influenced by the Barbizon School in France in the 1870's. Later, the desire to innovate and apply the scientific theories of light to his canvasses caused him to adapt the Impressionistic techniques to his landscapes. Ochtman is famous for his autumn landscapes with rolling hills and woodlands. His landscapes were often direct studies from nature.

- **120. Morning Haze (illus.)**
Oil on canvas. 30x40 inches. 1909. Signed lower left: Leonard Ochtman 1909. Courtesy of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

- **PERRY, LILLA CABOT (1848-1933)**
She was born in Boston, the daughter of Samuel and Hannah Lowell Cabot, and received her early training at the famous Cowles School in Boston. Her teachers were Dennis Bunker and Robert W. Vonnoh. She later studied in Paris at the Julien and Colarossi Academies, and later with Alfred Stevens.

It was not until the summer of 1889, however, that Mrs. Perry met the man who was to be the most profound influence on her work. At that time she and her husband went to Giverny and were introduced to Claude Monet.

The Perry family for some seasons occupied the house and garden next to Monet's, and he and Camille Pissarro, who also lived at Giverny, were of the Perry's immediate circle.

Like Mary Cassatt, Lilla Cabot Perry was influential in bringing Impressionism to the attention of Americans. Highly impressed with Monet's work, Mrs. Perry took home with her to Boston in the autumn of 1889 a painting of *Entretat*,

probably the first work by Monet ever seen in Boston.

In 1894, she lectured at the Boston Art Students Association on Monet and Impressionism and in later years she wrote several articles about Monet.

During the period when the Perrys were spending their summers at Giverny and their winters in Paris, Mrs. Perry was frequently invited to exhibit at the Paris Salon, an honor which few of her fellow Americans were accorded.

Mrs. Perry was one of the founders and the first Secretary of the Guild of Boston Artists. Among the charter members of the Guild were Edmund C. Tarbell, who was its first President, Frank W. Benson, J. J. Enneking, A. C. Goodwin, Philip Leslie Hale and Maurice B. Prendergast.

- **121. Poplars #2***
Pastel on paper. 45x34½ inches. Courtesy of Hirschl and Adler Galleries, American Department, New York.
- **122. Lady at the Tea Table. (illus.)**
Oil on canvas. 45x34½ inches. Signed upper right: L. C. Perry. Courtesy of Hirschl and Adler Galleries, American Department, New York.
- **123. Haystacks, Giverny***
Oil on canvas. 25¾x32 inches. Signed lower left: L. C. Perry. Courtesy of Hirschl and Adler Galleries, American Department, New York.

- **PETERSON, JANE (1876-1965)** American
Born in Illinois, she went to New York to study painting at the Pratt Institute. She continued her studies under Frank Vincent Dumond. Later, in Europe, she had some of the best teachers, Frank Brangwyn in London, Joaquin Sorolla in Madrid, and Jacques-Emile Blanche in Paris.

On her return to America, she enjoyed a broad popularity, taking part in countless exhibitions. She taught both at the Art Students' League in New York City and at the Maryland Institute in Baltimore. By the time of her death, however, her work was almost forgotten. She created a group of paintings that are a significant link between Impressionism and Expressionism. Like the Impressionists, she was a vivid observer of life around her.

- **124. Restaurant Terrace-Night* (illus.)**
Oil on canvas. 18x24 inches. Signed lower right: Jane Peterson. Courtesy of Hirschl and Adler Galleries, American Department, New York.

- **125. Gloucester Harbor***
Oil on canvas. 24x24 inches. Signed lower right: Jane Peterson. Courtesy of Hirschl and Adler Galleries, American Department, New York.

- **126. Mrs. Hunt***
Gouache and charcoal on paper. 17¼x23¼ inches. Signed lower right: Jane Peterson. Courtesy of Hirschl and Adler Galleries, American Department, New York.

- **127. Lagoon, Florida***
Gouache and charcoal on paper. 17-5/16x23¾ inches. Courtesy of Hirschl and Adler Galleries, American Department, New York.

- **PETITJEAN, HIPPOLYTE (1854-1929)**
French

Petitjean was born in Macon where he first studied painting, later enrolling at the Ecole des Beaux Arts in Paris. He admired the work of Puvis de Chavannes and was a friend of Georges Seurat.

Petitjean exhibited his works in Stockholm in 1887, and at the Salon des Independants from 1891. He is mostly known for his colorful portraits.

He was a knight of the Legion d'Honneur, winning medals in 1888 and 1892.

- **128. Sunbathers* (illus.) (Catalog Cover)**
Oil on canvas. 29x39½ inches. Signed lower right: Hippolyte Petitjean. Courtesy of Galerie Jean Tiroche, New York.
- **129. Portrait of the Artist's Wife***
Oil on canvas. 32x26 inches. Signed. Courtesy of Galerie Jean Tiroche, Palm Beach.



88 LAWSON. The Pond and Gapstow Bridge in Central Park, Summertime, 1914

- **PICABIA, FRANCIS (1878-1953)** French
He was born in Paris. A student of
F. Corman at the Ecole Nationale des
Beaux Arts from 1897 to 1901, he
exhibited for the first time in 1896, a
year before entering the academy.

Picabia's first paintings, done in his
early twenties, show him an enthusiastic
disciple of Impressionism. He was
greatly influenced by Alfred Sisley, and
became one of the champions of the
revolutionary movement. He painted in
the impressionistic style until 1908.
Toward the end of World War I, after
joining the group "La Section d'Or" that
met at Jacques Villon's house, he
became one of the leading
representatives of the "Dada"
movement. He then tried each of the
new art movements, including cubism,
without taking any of them very
seriously.

- **130. *Rivershore, 1901**** (illus.)
Oil on canvas. 13x6½ inches. 1901.
Signed lower right: F. Picabia Paris 1901.
Courtesy of Galerie Jean Tiroche,
Palm Beach.

- **PISSARRO, CAMILLE (1830-1903)** French
Pissarro was born in St. Thomas. For
many years, he worked in his father's
general store but devoted all his spare
time to drawing. His family finally
acknowledged his desire to be an artist,
after he ran away to Venezuela, by
suggesting he go to Paris to study under
a well-known teacher. He arrived in Paris
in 1855 in time to see the great
Exposition Universelle which included
the works of the artists Delacroix, Ingres
and Millet. At first he studied with
Corot, but in 1865 joined with Monet
and Renoir.

During the Franco-Prussian War, he
and Monet went to London, where
Pissarro met Daubigny and the dealer
Durand-Ruel.

In 1874, he helped organize the first
independent painting exhibition and was
the only member of the group who
exhibited at each of the eight successive
shows.

Like Monet and Sisley, his financial
situation was difficult, but with the large
retrospective organized by Durand-Ruel
when he was 62 he finally saw his
reputation established.

Cézanne said of him: "Of all painters,
he was the nearest to nature."

- **131. *Country Scene****
Crayon drawing on paper. 16½x20

inches. Signed lower left: C. P. Courtesy
of Galerie Jean Tiroche, Palm Beach.

- **132. *The Wood Carrier****
Oil on canvas. 9½x6½ inches. Signed
lower left: C. Pissarro. Courtesy of
Galerie Jean Tiroche, New York.
□ **133. *Trees under Water*** (illus.)
Oil on canvas. 18x14¼ inches. Signed
lower right: C. P. Courtesy of an
anonymous contributor, Miami Beach.

- **PISSARRO, LUCIEN (1863-1944)** French
Born in Paris, the son of Camille Pissarro,
Lucien started painting when he was
very young. He exhibited in the Salon
des Independants from 1886 to 1894 and
in England, where he established
himself in 1893. He became associated
with the New England Arts Club and
the Monarchs Group.

His painting developed from the
influence of his father; however, he
added his own private theories of color.

He exhibited in Birmingham,
Manchester, the Carnegie Institute, and
the Venice Biennale in 1928.

Although he is well known for his
landscape paintings, he also was an
engraver and lithographer.

- **134. *The Garden Path**** (illus.)
Oil on canvas. 17½x14½ inches. 1889.
Signed lower right with seal. Courtesy of
Galerie Jean Tiroche, Palm Beach.

- **POTTHAST, EDWARD HENRY**
(1857-1927) American

Potthast was born in Cincinnati. He
studied there and in Antwerp and
Munich. On one of his later European
trips, he worked at Fontainebleau,
Barbizon and Grieg, and became
influenced by the French Impressionists.
In 1896 he moved to New York.

- **135. *Gloucester**** (illus.)
Oil on canvas. 40x40 inches. Signed
lower right: E. Potthast. Courtesy of
Chapellier Galleries, New York.
□ **136. *Bathing Scene—Children Playing in
the Ocean****
Oil on canvas. 20x24 inches. Signed
lower left: E. Potthast. Courtesy of
Kennedy Galleries, Inc., New York.

- **PRENDERGAST, MAURICE (1859-1924)**
American

He was born in St. Johns, Newfoundland,
and was brought to Boston as a child.
His life was centered about that city. He
began to sketch and paint about 1887,
and four years later made the first of
many trips to Europe.

In 1891 Prendergast studied at the

Academie Julien with Laurens, but it was
the Impressionists and the
Post-Impressionists that oriented his
work. He borrowed not only their
general style but specific techniques as
well, while developing a personal
language of figures in landscapes.

In 1894 he settled in Winchester (near
Boston), later worked there and finally
moved to New York in 1914.

Although a member of the Eight, his
gaily colorful painting differed markedly
from their sort of social realism. In this
early period, before 1910, he painted in a
style that owed a great deal to French
Impressionism; however, his later,
mosaic-like pictures relate
more to the Nabis.

For many years, interest in Prendergast
was limited, yet in recent times, the
quality of his work and his significance
for the development of modern art has
become appreciated, and he is today
one of the most respected American
Impressionists.

- **137. *St. Malo Tower***
Oil on canvas. 14x12 inches. c. 1908.
Signed lower right: Prendergast.
Courtesy of Dr. Jerome S. Coles,
New York.
□ **138. *Central Park, 1901***
Watercolor on paper. 14½x21¼ inches.
1901. Signed and dated lower right.
Courtesy of the Whitney Museum of
American Art, New York.

- **REID, ROBERT (1862-1929)** American
Reid was born in Stockbridge, Mass. He
studied at the Boston Museum of Fine
Arts, at the Art Students' League in
New York and under Boulanger and
Jules Lefebvre in Paris.
He was made a member of the
National Academy in 1906.

His early pictures were of French
peasants. Later he became part of
"The Ten," the American painters that
were French Impressionist oriented.

- **139. *Peonies and Foliage****
Oil on canvas. 27x25 inches. c. 1900.
Signed lower right: R. Reid. Courtesy of
Schweitzer Gallery, New York.



91 LE SIDANER. De Jeuner Sous Bois

►REID

- 140. *The Plains*
Oil on board. 12x16 inches. c. 1920.
Signed lower right: Robert Reid.
Courtesy of an anonymous contributor,
Coral Gables.
- 141. *Estes Park*
Oil on board. 16x12 inches. 1921. Signed
lower left: Robert Reid, inscribed and
dated on reverse. Courtesy of an
anonymous contributor, Coral Gables.
- 142. *The Mirror*
Oil on canvas. 37x30 inches. Signed
lower left: Robert Reid. Courtesy of the
National Collection of Fine Arts,
Smithsonian Institution, Washington,
D.C., gift of William T. Evans.
- 143. *Azaleas** (illus.)
Oil on canvas. 40x40 inches. Signed
lower right: Robert Reid. Courtesy of
David David, Inc., Philadelphia.

■RENOIR, PIERRE AUGUSTE (1841-1919)
French

Renoir was born in Limoges. At the age of four, his family moved to Paris. At an early age, he became apprenticed to a porcelain manufacturer, for whom he decorated ceramics in the eighteenth century style. In 1862 and 1863, he attended the Ecole des Beaux Arts and frequented the Gleyre Studio where he met Sisley, Pissarro and Monet. With them, he started painting landscapes around Paris.

Early in his career, he was influenced by Courbet; however, he was drawn towards Impressionism under the tutelage of Monet. In 1864, 1865, and 1868, he exhibited paintings at the Salon, and in 1874, he took an active part in the first Impressionists Exhibition. By 1883, he had a whole series of paintings that showed the crystallization of his own style.

He went to Italy and fell under the influence of Raphael, causing him to break with Impressionism, believing that he had explored all its possibilities. The new precision painting he explored had a rigidity foreign to Renoir's temperament and he soon returned to Impressionism.

In 1892, he held an exhibition at the Durand-Ruel Gallery, and from that time on, he was regarded as a modern master. The Autumn Salon of 1904 was a triumph and his pictures were exhibited widely and bought by collectors all over the world.

During the last years of his life, he was afflicted with arthritis. His last paintings show his preoccupation with the problem of form.

- 144. *Paysage*
Oil on canvas. 9½x15¾ inches.
1910-1914. Signed lower right: Renoir.
Collection of Mr. and Mrs.
L. Gildesgame, New York; Courtesy of
Weintraub Gallery, New York.
- 145. *At the Milliner's* (illus.)
Oil on canvas. 12¾x9¾ inches. c. 1876.
Signed lower left: Renoir. Courtesy of
the Fogg Art Museum, Harvard
University, Cambridge, bequest of
Annie S. Coburn.
- 146. *Le Cap d'Antibes*
Pastel on paper. 25½x19¾ inches.
Signed lower right, Renoir. Courtesy of
Dr. and Mrs. Benjamin Kresberg,
Miami Beach.
- 147. *Poissons*
Oil on canvas. 4½x9½ inches. Signed
lower left: Renoir. Courtesy of
Mr. Edward Sax, Miami.
- 148. *Young Girls Reading* (illus.)
Oil on canvas. 22x18¼ inches. 1891.
Signed lower right: Renoir. Courtesy of
the Portland Art Museum, Oregon.
- 149. *Villa in Antibes*
Oil on canvas. 8¼x13¼ inches.
Signed: Renoir. Courtesy of
Mr. George Ritter, Miami Beach.
- 150. *Rue de l'Abreuvoir—Mont Martre*
—1878*
Oil on panel. 1878. Signed on reverse.
Courtesy of Mr. Herbert Ebeling,
Fort Lauderdale.
- 151. *Allegory**
Oil on canvas. 18½x15 inches. 1862.
Signed lower right: Renoir. Courtesy of
Galerie Jean Tiroche, New York.

■ROBINSON, FLORENCE (1874-1937)
American

She was born in Boston. A student of Vignal in Paris, she was a member of the Société des Aquarellistes in Paris. She is the author of a series of drawings of the "Chateau de Versailles" which were acquired by the French government.

- 152. *Le Pont Neuf, Paris**
Watercolor on paper. 10½x14¼ inches.
Signed lower right: Florence Robinson.
Courtesy of Hirschl and Adler Galleries,
American Department, New York.

■ROBINSON, THEODORE (1852-1896)
American

Theodore Robinson was born in Irasburg, Vermont. He was the earliest pioneer of American Impressionism, though he

did not meet Monet until 1884 when he went to Giverny and worked with him.

He studied in Chicago and in New York at the National Academy of Design. In 1876 he went to Europe and studied with Carolus-Durand and Gérôme at the Ecole des Beaux Arts. He returned to America in 1879. In 1884 he went back to Europe and stayed there for eight years. He was greatly influenced by Monet. Robinson was a sensitive artist who saw nature freshly and with a sure instinct for color.

- 153. *Giverny: Bird's Eye View*
Oil on canvas. 26x32¼ inches. 1889.
Signed lower left. Courtesy of the
Metropolitan Museum of Art, New York,
gift of George A. Hearn, 1910.
- 154. *Valley of the Seine* (illus.)
Oil on canvas. 26x32 inches. 1892.
Signed lower right: Th. Robinson.
Courtesy of Randolph-Macon Woman's
College, Virginia.
- 155. *Figure in a Landscape**
Pastel on paper. 21x15 inches.
Courtesy of Bernard Danenberg
Galleries, New York.
- 156. *E. M. Betty, 1894**
Oil on canvas. 12¼x20 inches. 1894.
Signed lower right: Th. Robinson '94.
Courtesy of the
Kennedy Galleries, Inc., New York.

■ROLSHOVEN, JULIUS (1858-1930)
American

Rolshoven was born in Detroit and studied at the Cooper Union in New York. His travels took him to Düsseldorf and Munich. In 1889 at the Paris exhibition, he was awarded a medal. He lived and worked in Paris for many years, but finally returned to America. The expediency of brush work, the subject matter, and his interest in light show French Impressionist influences in his work.

- 157. *Tuilleries Gardens, Paris**
Gouache on canvas. 21¼x37½ inches.
1892. Signed lower right: to my friend
Guernsey Mitchell Rolshoven, Paris '92.
Courtesy of David David, Inc.,
Philadelphia.



106 MILLER. Woman Sewing

■ **SARGENT, JOHN SINGER (1856-1925)**
He was born in Florence of American parents. In 1870, when he was fourteen years old, he enrolled at the Academy of Fine Arts in Florence. Later he travelled widely in Europe, visiting Spain, Dresden, London and Venice where he was encouraged by Whistler. In 1874 he settled in Paris and studied under the portraitist Carolus-Duran. Later he made trips to America and established himself in New York and Boston society. In the 1880's Sargent became the most fashionable portrait painter in New York, Boston and London. In 1885 he took Whistler's old studio in London. He also painted landscape and genre paintings in both watercolor and oil. He was commissioned to paint several murals for the Boston Public Library and Harvard University.

□ **158. Coming Down From Mt. Blanc (illus.)**
Oil on canvas. 36½x45¼ inches. 1902. Courtesy of Mr. M. R. Schweitzer, New York.

□ **159. Reclining Figure, Rose Marie Ormond**
Watercolor on paper. 21x14¾ inches. 1911. Courtesy of David E. Rust, Washington, D.C.

□ **160. Man Fishing**
Watercolor on paper. 13½x20½ inches. Signed lower right: John S. Sargent. Courtesy of Mrs. Mimi Bloch, New York.

□ **160a. Lady in Pink**
Oil on canvas. 16x20 inches. Signed upper right: John S. Sargent. Lowe Art Museum, gift of an anonymous donor.

■ **SCHUFFENECKER, CLAUDE EMILE (1851-1934)** French
Schuffenecker was born in Fresne-Saint-Mames, France. His mature style owes almost nothing to first teachers: Grellet, P. Baudry, and Carolus-Duran. Pissarro was a good friend of his, as were Gauguin and Seurat.

He earned his living by teaching and exhibited for the first time at the Salon in 1874. He was one of the founders of the Salon des Independents and participated at their first exhibition. He was in the Impressionist show of 1886.

He was not only a painter: he was also known as a designer, an architect and a writer.

□ **161. Landscape with Hunter***
Oil on canvas. 30x21 inches. c. 1885. Signed lower right with monogram.

Courtesy of Trosby Galleries, Palm Beach.

□ **162. Landscape* (illus.)**
Oil on canvas. 25½x21¼ inches. Signed lower left: C. E. S. Courtesy of Galerie Jean Tiroche, Palm Beach.

■ **SHINN, EVERETT (1876-1953)**, American
Shinn was born in Woodstown, New Jersey in 1876.

Took part in the Expositions of the Carnegie Foundation of Pittsburgh. He was one of the group of "The Eight."

□ **162a. In The Wings**
Oil on canvas. 15x19 inches. 1898. Signed and dated lower right: Everett Shinn. Lowe Art Museum, Collection of Mr. Bernard Satuloff.

□ **162b. Washington Square**
Watercolor on paper. 10x9 inches. 1931. Signed and dated: Everett Shinn 1931. Lowe Art Museum, Mrs. Forbes Hawkes Collection.

■ **SIGNAC, PAUL (1863-1935)** French
Born in Paris, Signac's family intended him to be an architect. He was enrolled for regular studies at the Collège Rollin but left without graduating and began to study painting. He worked first at the Ecole Nationale Supérieure des Arts Décoratifs and then at Bing's Academy. He greatly admired the works of Monet and became a close friend of the painter Guillaumin, working often at his side, and through him coming into contact with other Impressionist painters.

With Seurat, Signac coined the term Neo-Impressionism for the exhibition of 1886. The two had met at the formation of the Société des Artistes Independants in 1884. Signac was a hardworking member and president for twenty-six years. He exhibited in Brussels with Les Vingt, a group urging recognition of new art movements in Belgium. Signac took over Seurat's leadership of Neo-Impressionism at the latter's death in 1891. Rather than painting the transient moment, as the Impressionists had attempted to do, it was the "essential quality of a scene" that the Neo-Impressionists hoped to capture.

Signac was always attracted by the sea, and his favorite subjects were marine scenes and views of ports.

□ **163. Notre Dame**
Oil on canvas. 15½x10 inches. Signed lower right: P. Signac. Lowe Art Museum, Collection of Mrs. Myron Hokin.

□ **164. Port**
Watercolor on paper. 13x19 inches. Signed lower right: P. Signac. Courtesy of an anonymous donor, Miami Beach.

■ **SISLEY, ALFRED (1839-1899)** French
Sisley was born in Paris, the son of a well-to-do English family. At the age of eighteen, he was sent to London to prepare for a business career, but spent his time visiting museums and familiarizing himself with the paintings of Turner and Constable.

On his return to France, he entered the studio of Charles Gleyre where he met Renoir, Monet, and Bazille.

Having no financial problems, he painted as an amateur, at first under the influence of Corot and Daubigny. He showed in the Salon of 1866, 1868, and 1870. After the Franco-Prussian War his father died, and Sisley was left utterly dependent on painting for his livelihood. From this time until his death, he was pursued by poverty and anxiety.

He exhibited in the first Impressionist show in 1874 and participated in the ones to follow in 1876, 1877, and 1882.

He visited England and painted views of the Thames and the regattas at Hampton Court. He specialized in landscapes, especially country scenes, river banks and bridges, as did Monet and Pissarro.

He was the only member of the Impressionist group who did not ultimately find that Impressionism either failed to satisfy him or led to an impasse from which he had to escape.

□ **165. Retour de Foret (illus.)**
Oil on canvas. 22x15 inches. 1889. Signed lower left: Sisley. Courtesy of an anonymous donor, Coral Gables.

□ **166. Le Canal du Loing A St. Mammes**
Oil on canvas. 15x21¼ inches. 1884. Signed lower left: Sisley. Courtesy of the Philadelphia Art Museum, bequest of Anne Thomson as a memorial to her father, Frank Thomson, and her mother, Mary Elizabeth Clarke Thomson '54-66-99.



110 MONET. Houses of Parliament



122 PERRY. Lady at the Tea Table



128 PETITJEAN. Sunbathers

■ **SLOAN, JOHN (1871-1951)** American
Sloan was born in Lock Haven, Pennsylvania. He began painting seriously in 1897, at the age of 26, guided by Robert Henri. He had been trained as a newspaper illustrator and had earned a marginal living by his wit and observation. He also studied with Thomas Anshutz, who in turn had been a pupil of Thomas Eakins.

Sloan became the foremost painter of city life in America, though in the beginning it was these very street scenes of New York's crowded slums which shocked the reviewers most. In 1907, the jury of the National Academy of Design rejected the work of Henri's friends—Luks, Sloan and Glackens. Henri in disgust withdrew his paintings. At this point, Arthur B. Davies—who later organized the Armory Show—selected eight painters to be represented at the Macbeth Gallery, founded in 1892 as the first New York picture dealer's gallery devoted to contemporary American art. The eight included Henri, Glackens, Luks, Sloan, Shinn, Davies, Prendergast and Lawson.

Lloyd Goodrich has said of Sloan: "His art had that quality of being a direct product of the common life, absolutely authentic and unsweetened, that has marked the finest genre of all times." (John Sloan, Whitney Museum of American Art—catalog, 1952.) However, Sloan did not sell a single painting until Dr. Barnes bought a painting of a nude in 1913. His first sale to a museum was in 1921 when the Metropolitan acquired *Dust Storm*. His subject matter and use of color show the influence of the French Impressionists.

- **167. *Girl on the Grass****
Oil on canvas. 20x24 inches. 1916.
Signed lower left and right: John Sloan.
Courtesy of Kraushaar Galleries, New York.
- **168. *Neighbor's Garden**** (illus.)
Oil on canvas. 20x24 inches. 1916.
Signed lower left: John Sloan. Courtesy of Kraushaar Galleries, New York.

■ **TARBELL, EDMUND CHARLES (1862-1938)** American
Tarbell was born in West Groton, Massachusetts, and studied at the Boston Museum of Fine Arts. He later studied in Paris with Boulanger and Lefebvre. He returned to America and taught at the Boston Museum. In 1918 he directed the Corcoran School of Art. He painted

many portraits and figure studies of Boston society. A member of the famous Ten, Tarbell painted mostly genre scenes.

- **169. *Girl with Hat****
Oil on canvas. 38x28 inches. 1908.
Signed lower left: Tarbell 1908.
Courtesy of Bernard Danenberg Galleries, New York.
- **170. *Mother and Mary* (illus.)**
Oil on canvas. 44½x50½ inches. 1922.
Signed lower left: Tarbell '22.
Courtesy of the National Gallery of Art, Washington, D.C.
- **171. *Amethyst***
Oil on canvas. 24x18 inches. 1900.
Signed lower left: Tarbell. Courtesy of the Montclair Art Museum, New Jersey.

■ **THAYER, ABBOTT (1849-1921)** American
Born in Boston, he went to Paris and studied at the Ecole des Beaux Arts under Gérôme. On his return to America, he became a member of the Society of American Artists and of the National Academy of Design. Thayer was a painter of portraits, landscapes, animals, and the ideal figure. His research on the protective coloring of animals led to his working in England during the first World War on the development of camouflage. When he was 52, he became a hermit on Mount Monadnock, where he continued to paint. His renderings of Monadnock are painted in deep blues, intense purples, and warm orange-reds in the Impressionistic technique.

- **172. *Portrait of Miss Thayer****
Oil on canvas. 32x24 inches. 1881.
Signed upper right: Abbott H. Thayer. 1881. Courtesy of David David Inc., Philadelphia.

■ **TRYON, DWIGHT WILLIAM (1849-1925)** American

Born in Hartford, Tryon was a painter of landscapes, marine views and still-lives.

He studied in Paris with Daubigny and Jacqueson de la Chevreusa, A. Guillemet, and H. Harpignies. He took part in several exhibitions in America and was very often awarded prizes. He was a member of the National Academy in 1891, and a professor of art at Smith College. His Impressionist influenced paintings show a deeper and warmer tonalism in color and an elegiac mood in comparison to the other American Impressionist painters.

- **173. *Marine-Moonlight***
Pastel on paper. 7½x11½ inches. 1910.
Signed lower left: D. W. Tryon 1910.
In the Collection of the

Corcoran Gallery of Art, bequest of James Parmelle.

- **174. *Springtime* (illus.)**
Oil on canvas. 19½x29½ inches. 1893.
Signed lower right: D. W. Tryon.
Courtesy of Mrs. Rockwell Drake, Coral Gables.

■ **TUCKER, ALLEN (1866-1939)** American
Allen Tucker was born in 1866. He studied at Columbia University and at the Art Students' League in New York. Tucker was a painter of landscapes and portraits.

- **174a. *Cranberry Island, Morning***
Oil on canvas. 25x34 inches. 1916.
Signed and dated lower left: Allen Tucker 1916. Lowe Art Museum, Allen Tucker Memorial.

■ **TWACHTMAN, JOHN HENRY (1853-1902)** American

Twachtman, born in Cincinnati, decorated windowshades for his father while also taking drawing lessons at the Ohio Mechanics Institute. He later worked under Frank Duveneck and in 1875 accompanied him for two years of study at the Munich Academy. They then joined William Merritt Chase in Venice for a year. Twachtman returned to New York but later worked with Duveneck in Florence, toured Holland, and from 1883 to 1885 studied at the Académie Julien in Paris. In 1889 he settled in Greenwich, Connecticut, which became an informal center for the Impressionist-oriented group, the "Ten American Painters."

Although one of its most important members, Twachtman's sensitive atmospheric paintings have begun to receive attention only in recent years.

- **175. *His Family—the Portico****
Oil on canvas. 30x30 inches. Signed lower left with the Twachtman sale stamp, lower right: J. H. Twachtman.
Courtesy of Hirschl and Adler Galleries, New York.
- **176. *Niagara Falls****
Oil on canvas. 17x14 inches. Signed lower right: J. H. Twachtman.
Courtesy of Bernard Danenberg Galleries, New York.
- **177. *Haystack at Edge of Woods***
Pastel on paper. 9x12½ inches. Signed lower left: J. H. Twachtman. Courtesy of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., gift of John Gellatly.



133 PISSARRO, C. Trees Under Water



143 REID. Azaleas



148 RENOIR. Young Girls Reading

►TWACHTMAN

□178. *Winter Harmony* (illus.)

Oil on canvas. 25¼x32 inches. c. 1900. Signed lower right: J. H. Twachtman. Courtesy of the National Gallery of Art, Washington, D.C., gift of the Avalon Foundation, 1964.

■VALADON, SUZANNE (1867-1938)

French

Her real name was Maria Clementine Valadon. Little is known about her childhood. She was born in Bissines, France. She moved to Paris as a child and from an early age made her living as a dressmaker, acrobat and model. After the birth of her son, Maurice, who was given the surname of Utrillo, she was encouraged to paint by Renoir and Lautrec. She was only 18. She often posed for Renoir's and Degas' paintings.

After her marriage in 1909 to the painter Andre Utler she gave up drawing and engraving and devoted herself entirely to painting landscapes, still-lives, portraits and some nudes.

□179. *The Country House**

Oil on canvas. 32x23¼ inches. 1927. Signed lower right: Suzanne Valadon. Courtesy of Galerie Jean Tiroche, New York.

■VONNOH, ROBERT (1858-1933)

American

Vonnoh was born in Hartford, Connecticut. He studied at the Massachusetts Normal Art School. In 1881 he went to Paris, was a student of Boulanger and Lefebvre at the Académie Julien but returned to Boston in 1883 when his money ran out. He taught at the Cowles Art School, the Boston Museum, then in the Pennsylvania Academy of Fine Arts.

He exhibited in the Paris Salon and in London and Munich exhibitions as well as in most of the important foreign and local expositions. He was elected a member of the National Academy in 1906.

□180. *Pleasant Valley, Lyme, Connecticut, September 30th** (illus.)

Oil on canvas. 24¼x30½ inches. 1890. Signed lower right: Vonnoh. Courtesy of Schweitzer Gallery, New York.

■WAGNER, FRED (1864-1940) American

He was born in Valley Forge, Pennsylvania in 1864, and studied at the Pennsylvania Academy of Fine Arts, later teaching there. His style is loose and

flowing, especially in his watercolors. Monet, more than any other French Impressionist, influenced him.

□181. *Washington Square* (illus.)

Watercolor on paper. 12x9 inches. Signed lower left: F. Wagner. Courtesy of David David, Inc., Philadelphia.

□182. *Appledore, Maine*

Watercolor on paper. 8x10 inches. Signed lower right: F. Wagner. Courtesy of David David, Inc., Philadelphia.

□183. *October*

Watercolor on paper. 9x10 inches. Signed: lower right: F. Wagner. Courtesy of David David, Inc., Philadelphia.

■WALTER, MARTHA (?) American

She is entirely a 20th century artist, born in Philadelphia. She attended the Pennsylvania Academy of Fine Arts, and studied with William Merritt Chase. Later, she taught at the Pennsylvania Academy of Fine Arts. She studied and travelled in Italy, Holland, Paris, and Spain. She is still living.

She often painted beach scenes filled with spontaneous color. The airy quality of her painting, the subject matter, and color show French Impressionist influence.

□184. *Bass Rocks**

Oil on canvas. 24x30 inches. c. 1918. Signed: lower right: Martha Walter. Courtesy of David David, Inc., Philadelphia.

□185. *The Yellow Umbrella** (illus.)

Oil on board. 14x18 inches. c. 1918. Signed lower left: Martha Walter. Courtesy of David David, Inc., Philadelphia.

■WAUGH, FREDERICK (1861-1940)

American

He was born in Bordentown, New Jersey and was a student of the Philadelphia Academy and of the Académie Julien in Paris. He exhibited in Paris in 1892 and in London from 1894 to 1905, where he won some prizes.

Waugh painted marine views, landscapes and genre scenes. He was also a commercial illustrator. The atmospheric views of nature he painted connect him with the Americans influenced by the French Impressionists.

□186. *On the Artists Grounds** (illus.)

Oil on canvas. 14x18 inches. Signed lower right: Waugh. Courtesy of the Chapellier Galleries, New York.

□187. *Pounding Surf*

Oil on board. 12x16 inches. Signed lower right: Waugh. Courtesy of Mrs. Patricia Gilmore Welch, Miami.

□188. *Rocky Coast**

Oil on canvas. 20x30 inches. Signed lower right: Waugh. Courtesy of David David, Inc., Philadelphia.

■WEIR, JULIAN ALDEN (1852-1919)

American

Son of an artist, he was born in West Point, New York. He studied with his father, Walter, at the National Academy of Design in New York, and then with Gérôme in Paris in 1873.

Weir became a friend of Whistler and Bastien-Lepage. In 1883 he returned to America and settled in New York. He was a figure painter as well as a landscapist. He exhibited with "The Ten," a group which opposed the Academy and presented their own views of American Impressionism. Monet had a major influence on his work.

□189. *Upland Pasture**

Oil on canvas. 33-15/16x27 inches. 1903. Signed and dated lower left: J. Alden Weir 1903. Courtesy of Schweitzer Gallery, New York.

□190. *The Red Bridge*

Oil on canvas. 24¼x33¾ inches. 1895. Signed lower left. Courtesy of the Metropolitan Museum of Art, gift of Mrs. John A. Rutherford, 1914.

□191. *Portrait of the Artist's Sister*

Oil on canvas. 49x36 inches. Signed lower right: J. Alden Weir per D. Weir. Courtesy of Mr. M. R. Schweitzer, New York.

□192. *Landscape with Seated Figure**

Oil on canvas. 25x30 inches. Courtesy of Wildenstein and Company, Inc., New York.

□193. *Landscape** (illus.)

Oil on wood panel. 14¾x18 inches. Signed lower left: J. Alden Weir. Courtesy of Hirschl and Adler Galleries, New York.

■WHITESIDE, FRANK REED (1867-1929)

American

He studied under Thomas Anshutz at the Pennsylvania Academy of Fine Arts, and later taught there himself. At first, he painted portraits, then later returned to landscape painting. In the 1890's, he went to New Mexico to paint the Zuni Indians. He took over the studio of Robert Henri and William Glackens. His concern with local light and atmosphere



165 SISLEY. *Retour de Foret*

are direct influences from the French Impressionists.

- 194. *Zuni Territory, New Mexico** (illus.) Oil on canvas. 14x20 inches. Signed lower left: Whiteside. Courtesy of David David, Inc., Philadelphia.
- 195. *Zuni Village, Noon** Oil on canvas. 14x20 inches. 1892. Signed lower left: Whiteside Zuni 92. Courtesy of David David, Inc., Philadelphia.

■ WIGGINS, GUY (1883-1962) American

Wiggins was born in Brooklyn. He studied with his father Carleton, who had studied with George Inness and at the National Academy of Design. The younger Wiggins was a follower of "The Eight." In 1916 he was awarded the Hartford Prize by the Academy, the Turnbull prize by the Salmagundi Club, and, in 1918, a bronze medal from the Chicago Art Institute. He died in St. Augustine, Florida.

- 196. *New York, Winter** (illus.) Oil on canvas. 25x30 inches. Signed

lower left: Guy C. Wiggins. Courtesy of Vose Galleries of Boston.

■ WOLFF, GUSTAVE (1863-?) American Gustave Wolff was born in Germany. He was a pupil of the St. Louis School of Fine Arts under Paul Comoyer. He studied in Europe as well.

- 197. *Landscape, Fall* Oil on canvas. 25x31½ inches. Signed lower right: Gustave Wolff. Lowe Art Museum, Collection of Mrs. Viola Newberger.



174 TRYON. Springtime



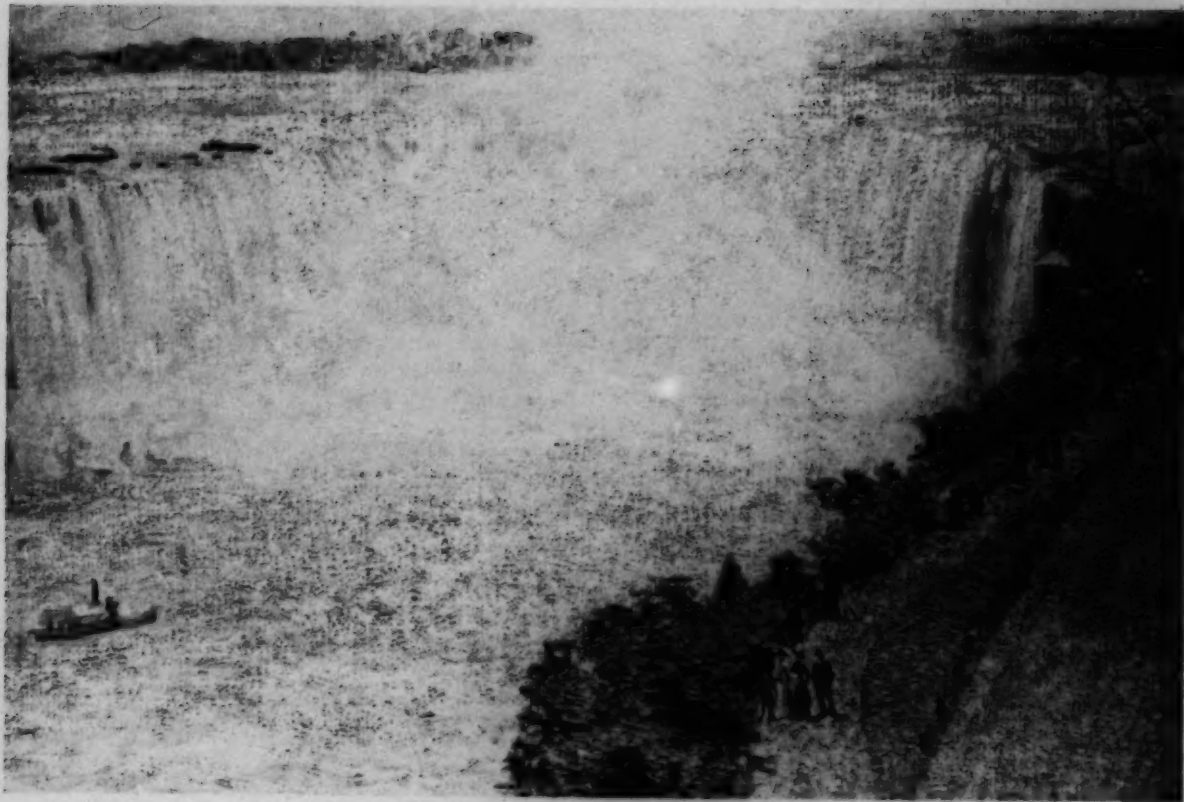
178 TWACHTMAN. Winter Harmony



193 WEIR. Landscape



52 GRUPPE Winter Landscape



56 HALE. Niagara Falls



57 HAMILTON. The Bridge



80 KROLL. Les Laveuses, Brittany



90 LEBOURG. Bords de la Seine



95 LUCE. Landscape



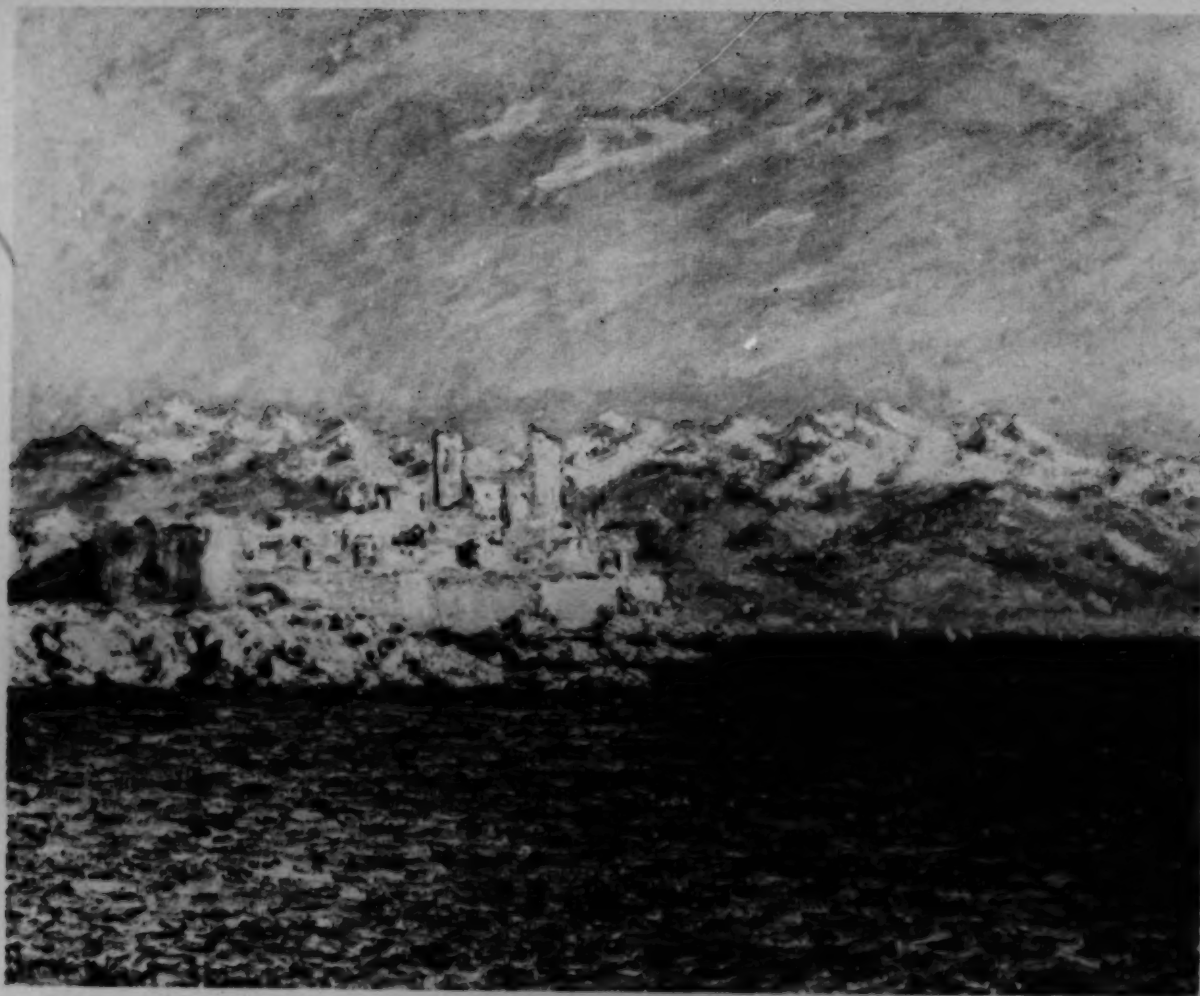
100 MAUFRA. The Bay



103 MELCHERS: Mother and Child



104 METCALF. November, Chester, Vermont, Little William's River



113 MONET. Old Fort at Antibes



114 MORA. Boys Swimming



116 MORET. La Route



118 MORISOT, Les Foins à Mézy



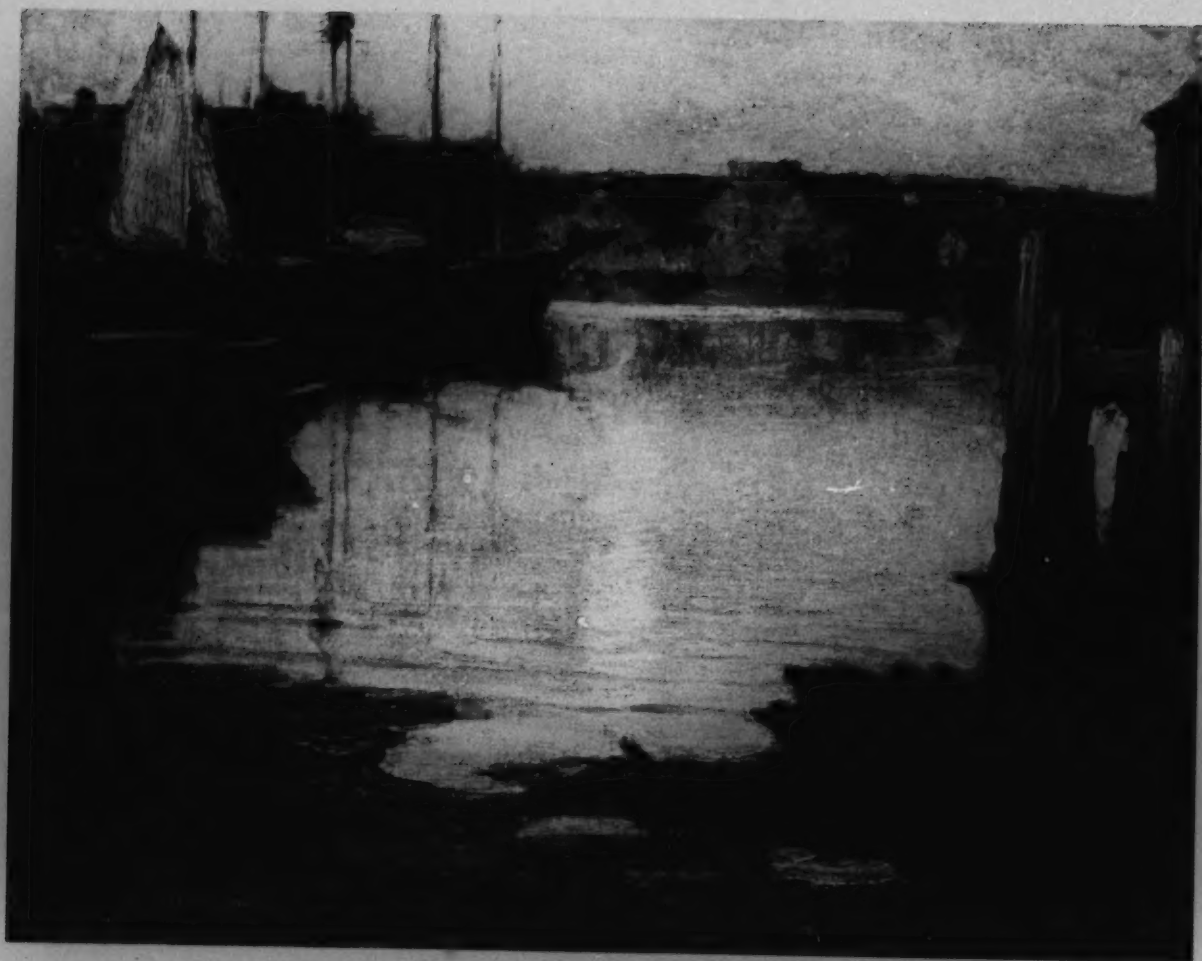
120 OCHTMAN. Morning Haze



124 PETERSON. Restaurant Terrace - Night











154 ROBINSON. Valley of the Seine





162 SCHUFFENECKER. Landscape



168 SLOAN. Neighbor's Garden



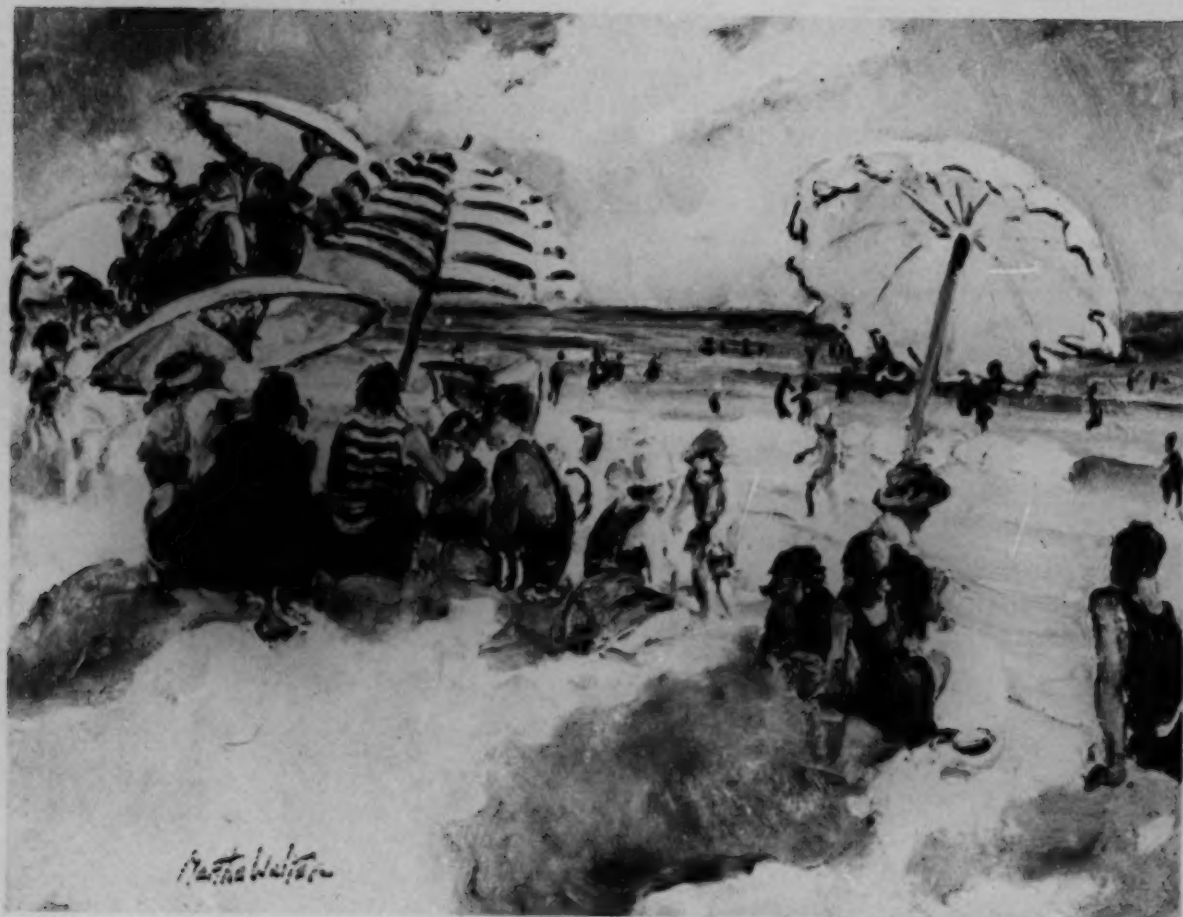
170 TARBELL. Mother and Mary



180 VONNOH. Pleasant Valley, Lyme, Connecticut, September 30th



181 WAGNER. Washington Square



185 WALTER. The Yellow Umbrella



106 WAUGH. On the Artist's Grounds



194 WHITESIDE. Zuni Territory, New Mexico

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General



196 WIGGINS. New York, Winter

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